



RECORDED LIVE AT LENNIE'S ON THE TURNPIKE, WEST PEABODY, MASS.

GO POWER! **ILLINOIS JACQUET**



"GO POWER!" sounds as if there is a reference here to some super-charged fuel in our atomic aerospace age. Rather it is the apt title for the "GO POWER!" of Battiste Illlinois Jacquet, veteran jazz tenor saxophonist, that drives, chums and cooks with the smooth power and blazing heat of burners wide open and cranked

"GO POWER!" is a session recorded live at Lennie's On-The-Turnpike in West Peabody, Massachusetts, where Jacquet has developed a community of devotees. Lennie Socoloff's jazz emporium was packed for the date, and the fever was high Lennie Sopoloff's jazz emporium was pecked for the date, and the fever was high as fans anticipated the performances by fillinois group. On the organ is Mitt Buckner as fans anticipated the performances by fillinois group. On the organ is Mitt Buckner Hamp between 1943 and 1944. Buckner enjoys the reputation as the jazz plantist who first promulgated the focked-hands approach. He furnishers coloratist support on this session, and Buckner has plently of ferocious "GO POWER!" of his own brand. Alan Dawson, the drummer, is also an alumnus of the Hampston band, circu-tance. 1953; thus, the group is an ex-Hampton threesome. Dawson is a remarkable anticipator and plays with a crisp, clean sound. His acute sensitivity to what he musically supports and complements marks him as an imaginative accompanist Igniting his fellow musicians with fiery enthusiasm, he keeps it burning unreservedly Toy Williams, the phenomenal young drummer with Miles Davis, was one of his students. As an academician, Dawson is a drum instructor on the faculty of the Berklee School of Music in Boston

Jacquet skilffully constructs beautiful charuses whether it be on ballads or on brisk, full-finthrottled gassers, filis Herschel Evans/Lester Young/Coleman Hawkins de-rived approach exhibits the fine, big, fat, write sound and spontanetly which has always been endemic to the traditions of iazz. The first trade. "On a Clear Day." example, quickly eases the listener into his full-bodied sound and then rips off with an elated, boiling swing that is an index of the pervasive muscularity and "GO POWER!" of the session.

"Illinois Flies Again" features Jacquet's brash sonic flights directed toward home again where finger-snapping and foot stomping is probably "where it's been high point". And Side One closes with a fresh version of "Nobbir's Next", the beboppish line composed by planist Sir Charles Thompson and Jacquet in 1947 as a dedication to Fred Robbins, a D.J. who conducted a hig show on Radio Station WDV in New

Utilizing Herbie Hancock's "Watermelon Man," the group digs in with a greasy gritty-gravy groove. At the onset, there is a bit that reminds me of Cab Calloway's old "Minnie the Moocher" technique of I tell you what I say and you repeat what I say en masse: viz. "Hi-de-hi-de-ho" or what have you. Buckner and Dawson spread

I'm fond of "I Want A Little Girl." Jacquet's personal trademark on a relaxed, sensitive level is stamped here with a deference to melody and conciseness. Hugues Panassie commended Jacquet for his blues interpretation. The French critic re-. he is one of the finest tenor saxophonists, especially on blues." This assessment is advertised on "Pamela's Blues." Finally, on "Jan," the performance is lifted to several apices before it closes

At the time of this writing, Buddy Rich's sharp, new big band is in town. Rich, who played drums behind Jacquet in the "Jazz at the Philharmonic" concerts,

related how Illinois literally brought tears to the audience and his fellow performers at the 1965. Newport Jazz Festival in blowing an excrucialitigly lovely chorus of the ballad "Easy Living." Basie's band is concurrently in San Francisco roaring away in Basin Street West, and I elicited reactions from another former JAFP associate of Jacquet-trumpeter Roy Eldridge, who reflected on the past: "Illinois was a bitcl Altoist Marshall Royal, who was section leader in Hamp's band, said that Illinois was ". . . 'one of the most exciting, vibrant young tenor players that ever arrived on the jazz scene."

And Count Basie, who featured Jacquet on "High Tide," "The King," and "Mutton-Leg" twenty years ago, had only two emphatic words about Illinois Jacquet,
"THE END!"

---HERB WONG KJAZ-FM, San Francisco And "FM & The Arts" Magazine

SIDE 1	TIME
ON A CLEAR DAY (You Can See Forever)	ASCAP 7:54
ILLINOIS JACQUET FLIES AGAIN	BMI 6:52
ROBBIN'S NEST	BMI 5:00

SIDE 2		
WATERMELON MAN	BMI	5:42
I WANT A LITTLE GIRL	ASCAP	6:09
PAMELA'S BLUES	BMI	5:06
JAN	BMI	5:15

Personnel: Illinois Jacquet, tenor sax; Milt Buckner, organ; Alan Dawson, drums Recorded: Lennie's On-The Turnpike, W. Peabody, Mass., March, 1966

Engineer: Ed Green of Edgewood Recording Studios, Washington, D. C. Cover Photo: Esmond Edwards

Cover Design: Tom Gorman

Album Production & Supervision: Esmond Edwards

OTHER ILLINOIS JACQUET ALBUMS ON CADET



THE MESSAGE LP 722



DESERT WINDS IP 725



BOSSES OF THE BALLADS LP 746 (With Strings)



CDECTRIM





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DON'T LET GO (HUES/FELDMAN)

IGOT YOUR LETTER
IFELTS OSCARED TO
PICK UP THE PAPER KNOTE AND READ WITHIN
IREAD THE CONTENTS
IGOT WHAT YOU MEANT
IKKNOWLES HAND FOR YOU BET DON'T GIVE IN

MAYBE, MAYBE SLOW THINGS GO FAST MAYBE, MAYBE ITS ALL IN THE PAST

OIL OH IF YOU NEED ME DON'T LET GO = OH (YOU KNOW I'LL NEVER GIVE UP ON YOU) OILOH IF YOU NEED ME DON'T LET GO = OH (YOU KNOW YOUNT GIVE IT PON YOU)

1 PHONED THE STATION FOR INFORMATION

TO TRY AND GET THE TIMES OF TRAINS TO YORK AND ON THE PLATFORM I SAW YOUR HATFORM A KIND OF HALO IN THE CROWD - CRUSH TALK

> BUT BABY BABY DON'T RUN AWAY MAYBE, MAYBE BY SJUST TODAY

OH OH IF YOU NEED ME DON'T LET GO - OM YOU KNOW I'LL NEVER GIVE UPON YOU! OH OH IF YOU NEED ME DON'T LET GO -IYOU KNOW! WON'T GIVE UP ON YOU! OU OO - GO OO OO - OO YOU KNOW! YELL NEVER GIVE UP ON YOU.

ISAW YOUR SAD FAGE
YOU DROPPED YOUR SETTCASE
AND APPRECIATE THE STATE YOU'RE IN
YOU MISTEY HURRY
YOU MISTEY WORRY
LESOW ITS HARD ON YOU'RE IN THOST GIVE IN

MAYBE, MAYBE SLOW THINGS GO FAST MAYBE, MAYBE IT'S ALL IN THE PAST OR OH IP YOU'NEED ME DON'T LET GO - OH

OH OH IF YOUNGED ME DON'T LET GO - OH (YOU'KNOW I WON'T GIVE I'P ON YOU) 00 00 - 00 00 00 - 00 YOU KNOW I'LL NEVER GIVE UP ON YOU



DON'T BE MY ENEMY (HUES/COSTIN/FELDMIN)

YOU HAD YOTH DREAMS
YOU REQUIRED A SOLEMA OF THINGS
THAT EVOLATE DAM HE SOLATED THROUGH THE YEARS
AND HAD MY PAINT
OWIES YOU WROTE ME OUT;
BUTTOU BROKE M HE ART
OWHEN TO WROTE ME OUT;
NOW YOU SPEED YOU WROTE ME OUT;

TO BURN ME TO THE GROUND

DON'T BE MY EXEMY
CAN'T TOU SEE
WHAT YOU'RE DON'S TO ME
DON'T BE MY EXEMY
CAN'T TOU SEE
WHAT AN EFFECT THIS IS HAVING ON ME?

HAD A TRUCKITY
I'W AS JIN'T A SIMPLE THOUGHT
OF A FIRM WE HAD CLOSE, VERY CLEAR
BIT THEN IN STOREGE LOWERUS SO STRAIGHT
WHEN I'M STOREGE HOW WROTE SHO COT)
TOUT FOR NOTHER LYTE
TOUT FOR STOTHER LYTE
NOW YOU SEED TOUT WHINDE I'M THING TO MAKE
WE DONE KIEK YOUR WARP YOU.

DON'T BE MY ENEMY
CAN'T YOU'RE
WHAT YOU'RE DON'T OF ME
DON'T BE MY ENEMY
CAN'T YOU'RE
WHAT AN EFFECTITHES IS HAVING ON ME?

DANCE HALL DAYS (HUES)

TAKE YOUR BABY BY THE HAND AND MAKE HER DO A HIGH HAND STAND TAKE YOUR BABY BY THE HEEL AND DO THE NEXT THING THAT YOU FEEL

WE WERE SO IN PILASE
IN OUR DANCE HALL DAYS
WE WERE COOL ON GRAZE
WHEN I, YOU, AND STRAIN WHAT WAS TRUE
OULD BELIEVE, DO, AND SILABE IN WHAT WAS TRUE
OULD SAMD

TAKE YOUR BABY BY THE HAIR AND PULL HER CLOSE AND THERE THERE THERE TAKE YOUR BABY BY THE EARS AND PLAY UPON HER DARKENT FEARS

WE WERE SO IN PHANE
IN OUR DAYOUT HALL DAYS
WE WERE GOOD, ON CRAZE
WHEN I, YOU, AND EVERYONE WE KNEW
COULD BELIEVE, DO, AND SHARE IN WHAT WAS TRUE
OR, I SAID

SOTAKE YOUR RABY BY THE WHIST AND IN HER MOUTH AN AMETHYST AND IN HER PERS TWO SAPPHIRES BLUE AND YOU NEED HER AND SHE NEEDS YOU AND YOU NEED HER AND SHE NEEDS YOU WE WELLE SO IN PILSE.

IN OUR DANCE HALL DAYS
WE WERE GOOD ON CRAZE
WHIEN YOU AND EVERTYONE WE KNEW
COULD BELIEVE DO, AND SHABE IN WHAT WAS TRUE
OIL I SAID

TRUE LOVE (HUES/FELDALIN)

TRUE LOVE IS THE ANSWER TO EVERYTHING TRUE LOVE IS THE ANSWER TRUE LOVE IS THE THING

LONG DAYS SPENT ON THE EDGE OF SPACE OH MAYEE SOMEONE WILL COME ALONG LOVE ALL DAY WITH EVERY FAMILIAN FACE OH TELLS ME YOU'RE VERY VERY WRONG LOVE

TRUE LOVE IS THE ANSWER TO EVERYTHING TRUE LOVE IS THE ANSWER TRUE LOVE IS THE THING

THIS DANGE OF HAT PARE BE THE EXWORD OF THESE SHOPE HAT ELEMS IS TO OFF DESTRY STREAMED WE TRUE LED THE TWO OF STOM AND INCOME. THE WALL FOR THE WAL

TRUE LOVE IS THE ANSWER TO EVERYTHING TRUE LOVE IS THE ANSWER TRUE LOVE IS THE THING

> TALK IT OUT (HUES/FELDMAN)

THESE DAYS OUR PROBLEMS SEEM TO COME IN WAVES SOMETIMES ITS HARD TO COUNT THEY ALL YOU'RE READING ALL ALONE WHEN SUIDENLY YOU'RE PELL YOU'RESLE ABOUT OF ALL

> IF YOU NEED SOMEONE TO TALK IT OUT THEN TALK IT OUT WITH ME IF YOU NEED SOMEONE TO TALK IT OUT THEN I'M THE ONE YOU NEED

YOUR FEAR OF PAST MISTAKES INTEASIFIES YOU'R PEAR OF EVERYTHING THAT'S NEW YOU'KEED A FRIEND AROUND TO SYMPATHISE SOMEONE TO HELP YOU WITH THE VIEW

IF YOU NEED SOMEUNE TO TALK IT OUT THEN TALK IT OUT WITHIN EN IF YOU NEED SOMEONE TO TALK IT OUT THEN ISH THE ONE YOU NEED IF YOU NEED SOMEONE TO TALK IT OUT TO TALK OF WILLT YOU NEED IF YOU NEED SOMEONE TO TALK IT HAT OUT THEN IN THE ONE TOO'N NEED

IF YOU NEED SOMEONE TO TALK IT OUT THEN TALK IT OF T WITH ME. IF YOU NEED SOMEONE TO TALK IT OUT THEN TWITHE ONE YOU NEED

> TMARTOUT TMARTOUT OR OH FMARTE ONE TOUNEED

EVEN IF YOU DREAM (HCES/BURNAND)

I'M PICKING UP PAPER
I'M DOUGG THE THIMGS THAT
INVERT THOUGHTED DO AGAIN
I'M WRITING YOU LETTERS
I'M GETTING THE BETTER
OF THINGS I'THOUGHT I'D LOSE AGAIN

YOU KNOW I WISH I WAS YOUR LOVER EXENJE YOU DREAM OF HIM I WISH I WAS YOU'R BROTHER BABY WHEN YOU DREAM OF HIM IF YOU DREAM OF HIM! IF YOU DREAM OF HIM!

I'M SITTING IN GRAVEYARDS
I'M DOING THE THENGS THAT
I SEVER THOUGHT I'D BO AGAIN
I GOT EN YOU'R BAGKVARD
I GOT SO NERVOU'S
I NEVER THOUGHT ID BREATHE AGAIN

TOURSOW WISHINASTOR LOVER
EFECT YOU OREAND OF HIS
ETSTEP YOU OREAND OF HIS
ENTY-HISEN YOU HEN AND OF HIS
RUST IN EED TOU
RUST ON A LOVE WITH YOU
ENTY HE YOU OREAND OF HIS
OUT OF REAM, EVER YOU OREAND OF HIS
OUT YOU OREAND FEMALOR HIS
OUT YOU OREAND EVERY YOU OREAND OF HIS
OUT YOU OREAND EVERY YOU OREAND OF HIS

POF KNOW INTELL WAS FOUR LOTTER
EFFECT FOR THE MORE HAD FINE
I WISH MASS FOR REFORMER
BASY WILEN FOR DEAL MOFTIME
BASY WILEN FOR DEAL MOFTIME
BASY WILEN FOR THE MORE HAD FINE
BASY WINTEL WILEN FOR THE MORE HAD FINE
WISH WAS YOUR LOTTER FEET WHEN YOU FOR AN OF HIM
EVER FYOUR DEAL MOFTIME.

LOOK AT ME NOW (HUES)

JUST HARD TO RECALL HOW WE WERE AT SCHOOL
OUT A AMBITIONS AND CANDITIONS
AND OUT HOPES FOR THE PITURE.
THE TEACHERS WE HAD, OUT MUNIS AND OUT DADS
THERE DECISIONS AND REVISIONS
AND THE REPORT HE PITURE

BIT LOOK AT ME NOW
I CANNAT COUNT THE CONT
OF ALL THE FRIENDS I LOST
AND THOUGH MY HEART DID BREAK
LOOK ATT ME NOW
I'M ON THE CANDLE FLAME
I HAVE A DIFFERENT NAME

THAVE YOUR HAND TO TAKE BUT LOOK AT ME NOW - AND HERE LAM

11'SEDTO BELIEVE IN AN IDEA RECEIVED WITH CONCISION, BUT DERISION WAS MY NATURAL REJUTION TO CANNOT PRETEND THAT ITS ALL GONNA END IN A SECOND TO BE RECKONED

LAISE A SOLDIEU IN ACTION
BIT LOOK AT ME NOW
UNANOT CONSTITUE COST
OF ALL THE FRIENDS LOST
AND THOUGH MY ME ART DID BREAK
LOOK AT ME NOW

FM ON THE CANDLE FLAME THAVE A DIFFERENT NAME THAVE YOUR HAND TO TAKE BUT LOOK AT ME NOW - AND HERE I AM

THE WAVES
(HUES/COSTIN/FELDILIN)

WORKING AT YOUR JOB ALL DAY SENIS THE TIME SPENING, WAY WITCH TY FROM HALP PAST SIX COOK, MARE LOVE AND PICK UP STOCKS RUT YOU CAN HEAR THE WAYES CRASH OX THE BEACH AT NIGHT.

BOOKS YOU'RE AD CAN SUBLIMATE
MUSIC SEEMS TO DISSUMPE
AND ADDITE OF WAS BOTTLE OF WELL
AND COMPLE OF SHOKES AND TOTAL BEFINE.
BUT YOU STALL BEARTHE WAYES CLASHON THE BEACH
AND COMPLETIES WHES CLASHON THE BEACH
YOU CAN PEEL THE WHES CLASSHON THE BEACH

YOUR LOVER LIES BESIDE YOU FAST ASLEEP THE MOONLIGHT FAILS UPON THE TEARS YOU WEEP AND YOU CAN HEAR THE WAYES GRASH ON THE BEACH AT NIGHT OH AT NIGHT.

SO MALY WE REALLY SEED SLOPE

TAKE THE RESEARCH RESEARCH HE REAL

THE LOTE OF THE LOW THE LOW THE LOW THE LOW THE THE THE THE THE THE THE LOTE OF THE LOW THE THE THE LOW THE

AND AS WE BREATHE THE WAVES CHASH ON THE BEACH AP NIGHT. DEVOTED FRIENDS (HUES)

IF YOU HAVE TO LEAVE AFTER ALL TRAVER AYE
BEEN THROUGH, BEEN THROUGH
BEEN THROUGH
I GANT BE A FRIEND IF YOU'R HEART HAS THE EMD
IN VIEW, IN VIEW

BECAUSE LOVERS NEVER CAN BE

HOW CAN WE MEET ON A DAY IN THE WEEK
AND BETTIVE, BETTIVE
BETTIVE
AND HOW CAN I SPEAK AND PRETEND THAT I'M HAPPY FOR YOU

BECAUSE LOVERS NEVER CAN BE

HOW CAN WE MEET ON A DAY INTHE WEEK
AND BE TRUE, BE TRUE
BETRUE
AND HOW CAN INFEAR AND PROTEST DIDATED IN APPLY FOR YOU

WAIT

STREET CORNERS SEEM DESIGNED TO LIE IN WAIT FOR A CHANCE TO GET INVOLVED IN LOVERS FATE AND THIS ONE SEEMS AS GOOD AS ANY I'VE SEEN

BIT YOU'RE VERY LATE
INNOW YOU'LL COME ANYWAY
AND ICAN HARDEN WAIT
EVIDENTLY
THERE'S A DIFFICALTY
INNOW YOU'LL COME ANYWAY
AND ICAN HARDLY WAIT

I'M WAITING FOR YOU BET YOU RE VERY LAVE I KNOW YOU'LL COME ANYWAY AND I CAN HARDLY WAIT EVIDENTLA THERE'S A DIFFICULTY IKNOW YOU'LL COME ANYWAY AND I CAN HARDLY WAIT

PLACTURED
WASNESTED OF DOME
BEING FORBELF IS THE MAINTHING
PORGET WORT THE TIME
PORGET ABOUT THE TIME
BEING FOR RESLESS THE MAINTHING

THE MAIN THENG LOAD THE MAIN THENG LOAD

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TVLNS-408







I'LL DO HIS WILL

The Harriman community youth choir



We, the Harriman community youth choir, are honored to present this album to you.

We would especially like to dedicate this album to Mr. Alexander Rowan under whose leadership the choir had its beginning.

We sincerely hope the songs we've selected will be a blessing to you. We ask your prayers as we sing and praise God.

SIDE ONE

1. I'LL DO HIS WILL	5:
2. BLIND MAN	4:
3. I'DE TRADE A LIFETIME	3:
4. WASH ME	3:
5. I CROSSED OVER THAT SEPARATION LINE	3:

Recorded at Cumberland Recording Co. P.O. box 328 Oliver Springs, Tn. 37840

SIDE TWO

1. SINNER MAN	3:17
2. STOOD ON THE BANKS OF JORDAN	4:55
3. WELL DONE	3:05
4. REVIVE US AGAIN	3:19
5. YE SHALL RECEIVE A JUST REWARD	5.07

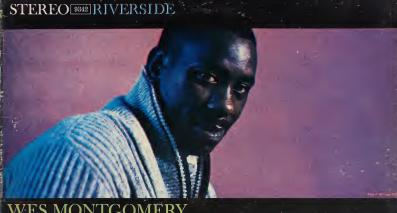
Director - Willie Mae Love Planist - Mary Robinson

For appointments call:

Willie Mae Love Rt. 3 Box 69 Harriman, Tn. 37748 Ph. 882-0784







WES MONTGOMERY

MOVIN' ALONG

with James Clay, Victor Feldman, Sam Jones, Louis Hayes

RIVERSIDE

HIGH FIDELITY

Movin' Along:

WES MONTGOMERY

WES MONTGOMERY, guitar; and bass guitar (on Side 1, #2 and 4; Side 2, #1); JAMES CLAY, flute; and tenor aax (on Side 2, #2 only); VICTOR FELDMAN, piano; SAM JONES, bass; LOUIS HAYES, druma. (Clay is not on Side 1, #3, and Side 2, #3.) Loa Angeles; October 12, 1960.

Of all the many and varied excitements of jazz, surely none is more dramatic and stimulating than one of those rare occasions when a new star of major importance suddenly bursts through, apparently from nowhere, to full-scale recognition, in the even rarer instances when such a newcomer also offers a startlingly different and revitalizing approach to bis instrument, the impact is of course all the greater. Such is the case with the lightning-swift emergence of WES MONTGOMERY.

Like most such sudden meteors, Wes has actually been playing for a long time. Now in bis mid-thirties, he has been developing his highly personal style for more than a decade. But choice and family responsibilities (including six children) had kept him close to his home town of Indianapolis. As recently as the Fall of 1959 his name was still known only to a very fewmostly jazz-listening residents of that city and musicians who had passed through. Then one such traveller, Cannonball Adderley, hearing Wes for the first time. insistently brought him to the attention of Riverside Before 1960 was done, Montgomery was established as a "name" artist, which (as the title of this LP suggests) is pretty fast Movin' Along.

This phenomenal and drastically original guitarist has had an immediate and remarkable effect on all who bave heard him. By late 1960 it was already old and accepted news that the normally restrained Ralph J. Gleason had bluntly labelled him as "the best thing to happen to the guitar since Charlie Christian." And the





ove: Clay and Wes; Left: Feldman. Hayes, Jones

SIDE 1 1. Movin' Along (5:40) 2. Tune-Up (4:29)

(Wes Montgomery) (Miles Davis) 3. Ghost of a Chance (5:07) (Crosby-Washington-Young)

4. Sandu (3:21) (Clifford Brown) SIDE 2

1. Body and Soul (7:18) 2. So Do It! (6:04) 3. Savs You (4:57)

(Herman-Sour-Green) (Wes Montgomery) (Sam Jones)

list of honors heaped on Wes can hardly bave been equalled by any other first-year man. In Down Beat's critics poll, he walked off with the "New Star" award on his instrument. A Billboard poll designated him "most promising instrumentalist" of the year, Metronome's readers voted him first among guitarists, and in the Down Beat renders' balloting he ranked second only to the long-time poll-winning Barney Kessel.

the long-time poll-winning Barney Kessel.

A New York Times review by critic John S. Wilson aptly pinpoints the approach by which Montgomery produces bis consistently "impossible" guitar music. Noting that the legacy of the great pioneer moderniat Charlie Christian has been so over-whelming that jazz guitar since the early '40s has "almost invariably been a diluted reflection of his playing," Wilson points out that with the appearance of Montgomery on the scene this is no longer universally true. Wes "uses only his thumb as a plectrum, mixing chords and remarkably rapid single-note lines, . . . so his playing does not have the looping flow that has been common since Christian. Instead it has a fierce jabbing intensity that has much in common with the attack of such present-day saxophonists as John Coltrane and Sonny Rollins. . . . By this means he has changed the guitar from an instrument producing a relatively delicate sound . . . remarkably strong, full-throated ensemble and solo

The object of all this excitement can be heard in full stride on this album, backed by a formidable and flawlessly tight-knit trio-Vic Feldman, Sam Jones and Louis Hayes-that is quickly identifiable as Cannonball's rhythm section. Fortunate coincidence had a hand in teaming them with the guitarist, Wes was in San Francisco, preparing with his brothers Monk and Buddy for the launching of a Montgomery Brothers group. He

Louis Hayes appears through the courtesy of Vec-Jay Records.

Produced and notes written by ORRIN KEEPNEWS. Cover designed by KEN DEARDOFF. Cover and back-liner photo-graphs by WILLIAM CLAXTON. Recording Engineer: WALLY HEIDER (United Recording Studies). Mastered by JACK MATTHEWS (Components Corp.) on a HYDROFEED @ lathe.

RIVERSIDE RECORDS are produced by

BILL GRAUER PRODUCTIONS, Inc. 235 West 46th Street New York 36, N. Y.

had his material ready and was eager to record: the Adderley sidemen had a few free days between engagements in Los Angeles; this writer, in L.A. to cut a group of albums, brought the four together. For further fire and instrumental color, James Clay, a vastly prom ising young Texas-born flute and tenor man, was added -and his rich flute sound blends particularly effectively with the deep, warm tones of the bass guitar Wes uses on Body and Soul, Miles Davis' Tune-Up, and Clifford Brown's Sandu. The latter tune also serves to showcase Jones' wonderfully sturdy bass.

The title tune, a soulful blues line with a compelling

lift to it, offers a particularly mood-creating Montgomery solo. Ghost of a Chance (the full title of which is actually I Don't Stand a Chost of a Chance with You) is a woni tive ballad exploration of a too-seldom played standard; So Do It! is another earthy Montgomery original; and the album goes out swinging with Sam Jones' rollicking boppish Says You.

Even though the swift and overwhelming acceptance of Wes Montgomery derived largely from strong reactions to his first two Riverside recordings, some who had heard him in person felt that Wes had not yet been caught at his best on records. Actually, Montgomery is a 'blowing' jazzman in the best sense of the word: thoroughly modern in approach, he is nevertheless in some respects a throwback to the earlier jam-session type of musician who delights in playing all night long.
(When we first beard him in Indianapolis he was doing just that, following his regular job with a stint at a 'til-dawn after-hours club!) The breathtaking extremebest efforts of such a musically uninhibited free spirit may possibly never be totally captured in the recording studio. But this third album strikes us as bis most impressive studio work to date. On this particular night he was in a mood to display (in addition to his everpresent lyricism and soul) a great deal of well-merited assurance and driving musical aggressiveness. Fully relaxed and playing in very good company indeed, Wes surely came close enough to peak performance to more than satisfy anyone.

Wes' previous Riverside albums are-

WES MONTGOMERY Trio (RLP 12-310 and Stereo RLP 1156) Incredible Jazz Guitar of WES MONTGOMERY (RLP 12-320 and Stereo RLP 1169)

He is also featured on-Work Song: NAT ADDERLEY: with Wes Montgomery, Sam Jones (RLP 12-318 and Stereo BLP 1167)

Jones and Clay lead all-star groups on-The Soul Society: SAM JONES; with Nat Adderley, Bobby Timmons, Blue Mitchell, Jimmy Heath (RLP 12-324 and Stereo RLP 1172)

Sound of the Wide Open Spaces: JAMES CLAY and DAVID 'FATHEAD' NEWMAN (RLP 12-327 and Stereo RLP 1178)

(The present recording is also available in Stereophonic form on RLP 9342.)





shirley scott/like cozy

SHIRLEY SCOTT, Hammond organ GEORGE DUVIVIER, bass ARTHUR EDGEHILL, drums

Side A

1. LIKE COZY

2. LITTLE GIRL BLUE

4. YOU DO SOMETHING TO ME

Side B

ONCE IN AWHILE
 DEED I DO

3. MORE THAN YOU KNOW 4. MY HEART STOOD STILL

Simply and unaffectedly, with great ease and soulfulness. Shirley Scott has created a refreshing presentation of mood jazz music which is saturated with intense melodic beauty and a refined sort of funkiness. Fortunately for the listener, Miss Scott has no musical axes to grind. Her direct projection of real "soul," without gimmickry, affers welcome relief from the pretentious psuedo-jazz of the so-called Third Stream movement; from the strident frenzy of Hard Bop; and from the unmelodious gropings of "way out" jazz groups. Although Shirley's trio "tends to business" rhythmically, they swing without resorting to heavy-handed backbeat cliches. Throughout the album, Miss Scott displays a languid, effortless approach to jazz that is completely lacking in tension and strain. Alternating organ and piano performances, Shirley's solos flow with natural grace from the varied selection of fine theme melodies she has chosen, including seven great standard tunes (Little Girl Blue, Laura, Deed I Do, et al.) and the sparkling title song, Like Cozy. Although the driving brass and massed reeds of the big jazz band provide a maximum form of musical impact in terms of the intensity and range of sounds exhibited, it is the small group which offers the individual soloist the greatest apportunity for self-expression: for full development of musical ideas. Also small group playing affords the bassist and drummer

a prime chance to demonstrate their individual and cooperative kills with an increased degree of freedom as compared to their rhythmic chores within the ment plut bass and drums, constitutes the smallest complete jazz unit. Shiriey and her cohorts, bassist complete jazz unit. Shiriey and her cohorts, bassist complete jazz unit. Shiriey and promet plut bassist complete control to the control of the control of

To digress a moment, it has always seemed strange to me that album notes concerning performances by female jazz artists are almost always cluttered with overworked puns, patronizing references, and stereo-typed ideas about the so-called "fairer-sex". Women have always been an integral and very important part of the jazz movement from the very earliest days of its development. One can easily bring to mind many important female contributors to the rich traditions of jazz including pianists Lil Hardin, Mary Lou-Williams, and Toshiko: or vocalists such as Bessie Smith, Billie Holiday, and Ella. However, we must note that whether as the result of masculine prejudices. feminine reticence, or both, with few exceptions, women have thus far avoided the wind instruments and performed within the jazz art as vocalists or keyboard instrumentalists. But as the voice, the plano. and the organ are three of the most expressive musical outlets available to the musician, major female jazz stylists such as pianist-organist Shirley Scott will continue to be prime contributors to the growth of jazz, despite a natural or conditioned preference for a keyboard or vocal role in the performance of jazz.

While Shirley has been long recognized as an outstanding planist, it is her work since 1955, when she first started playing the organ and joined the Eddie "Lockjaw" Davis group, that has brought her the most widespread fame. Therefore, it seems fitting to discuss briefly the organ and the relationship of that massive instrument to the creation of moodful. tuneful jazz. The Hammond electric organ is the modern miniturization of the huge pipe organs developed during the Middle Ages in Europe. The organ s essentially a reed instrument which makes use of a keyboard borrowed from the piano and pedals (actually another keyboard played with the feet) to initiate the production of sound. It is small wonder that adventurous jazz planists have been fascinated by the capabilities of an instrument which can pro-

duce musical sounds of immense volume, ranging below the shuddering law notes of the contra-bassoon to above the stratospheric highs created by the violin. The jazz planist is also captivated by the fact that by means of a mechanically produced wind supply. organ notes can be sustained, without dimunition. for an indefinite length of time by merely holding down the keys. And, by pulling out "stops" which produce tones imitative of other instruments such as trumpets, trombones, cellos, even chimes, the jazz improvisator has the various sound effects of a whole orchestra at his or her fingertips. However, just as a powerful car is dangerous in the hands of an immature or careless driver, the musical might of the organ can be destructive when used by an undisciplined or unimaginative artist. Hypnotized and seduced by the organ's versatility and power, most jazz organists tend to "overplay" the instrument: that s, they strive too much for bizarre tonal effects and play too loudly. In addition, the fact that the organist can play his own bass line with foot pedals persuades many performers to undertake a rhythmic function which can be executed with greater resonance of sound and flexibility of attack by the string bass. Turning her back on the temptation to "overplay", Miss Scott has concentrated her efforts on the development of a highly personal, warmly intimate organ sound, refusing to squander her talents in commonplace instrumental acrobatics.

Sphilarially, Shirley South is an exponent of the zar tradition eshibilished by Leaft Young, the great lazar tradition eshibilished by Leaft Young, the great Davis, The French musicologist, Andrea Hooker, describes this quilty cooking, Yirlan mode of jazz expression as "the Cool Tendency". As Yound in the concerning of force in Miss South's playing, the does not diffuse and diffuse the impact of her jazz message by using too many frosts. Like Milles, the eshieva a plays, "perty" without sounding sugar-ceated or enimeral. Most importantly, Shirriy is also to sustain a carp, candielish mood fit for laterting, dancing, or just play results.

Recording: Rudy Van Gelder Supervision: Esmond Edwards Recorded: Sept. 27, 1960

C.J.C.F.

CRY FREEDOM: YOU ARE A SPECIAL PERSON



CARL B. MOXIE

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CARL B. MOXIF

SIDE A

CRY FREEDOM YOU ARE A SPECIAL PERSON

LYRICS & VOCAL: CARL B. MOXIE HARMONY: WINSTON JONES MUSIC & ARRANGEMENT: LLOYD KROSS

CRY, CRY FREEDOM FOR JUSTICE, EQUALITY AND PEACE

WE, PEOPLE OF COLOR
WE KNOW WHO WE ARE
OUR HISTORY AND TRADITION SHOW
WHY DO WE HAVE TO STRUGGLE
WHY DO WE HAVE TO FIGHT
WHY CAN'T WE LIVE TOGETHER
WHY CAN'T WE LIVE TOGETHER

LOOK BACK IN CONTEMPT AT HUMAN STAGNATION LOOK BACK IN CONTEMPT AT CONSTANT OPPRESSION SO OPEN UP THE GATE MAN LET US REPATIATE

THE THE REMS OF PERSONS OF A STATE OF THE THE REMS OF A STATE OF A

NO JAIL, NO BARS CAN TAKE OUR SANITY NO GUNS, NO CANNON CAN STOP OUR FIDELITY WE HAVE OFFEN MET DEFEAT BUT WE MUST NEVER BE DEFEATED

STAGRATION & OPPRESSION MUST BE LAID TO REST FORWARD EVEN, SACKWAND NEVEN HELSTOTY NOW COME TO THE STATE OF THE NEW BORN SING THIS SONG FOR FREEDOM . . . FOR THE BATTLE MUST BE WON SING THIS SONG FOR FREEDOM . . . FOR THE BATTLE MUST BE WON

LYRICS & VOCAL: CARL B. MOXIE HARMONY: 12 KIDS - AGES 5 - 12 YEARS MUSIC & ARRANGEMENT: LLOYD KROSS

SIDE AA

YOU ARE A VERY SPECIAL PERSON YOU ARE CREATED OF GOD VOU DESERVE ALL THE LOVE IN THE UNIVERSE AND THERE'S LOTS OF IT FOR YOU SO TAKE IT ALL - YOU ARE A SPECIAL PERSON YOU CHOOSE ALL YOUR ACTIONS AND BEHAVIOR NO ONE CHOOSES FOR YOU SO DON'T BE LED BY NEGATIVE ACTIONS YOU ARE RESPONSIBLE AND MUST CONTROL

YOU ARE A SPECIAL PERSON
TO YOUR OWN SELF BE TRUE IT FOLLOWS THE DAY
AND IT FOLLOWS AS THE NIGHT FOLLOWS THE DAY
LOVE YOURSELF - TAKE CARE OF YOURSELF
BE YOURSELF
YOU ARE A VERY SPECIAL PERSON

LOOK AT YOUR DECISIONS TO ACT OR BEHAVE DO THE BEST, YES THE VERY BEST YOU CAN CODE LOVES YOU, WE LOVE YOU, CAN LOVE YOU, YOU SHOULD HAVE YOUR SELF AND OF YOUR OWN GROWTH AND OEVELOPMENT.

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> "HAIR IT IS UNISEX" By MARJORIE 689 MAIN STREET NEW ROCHELLE, N.Y. 10801

JESSY DIXON

AND THE

CHICAGO COMMUNITY CHOIR

WALK ON IT'S ALRIGHT WITH ME
I LOVE THE LORD
FATHER I STRETCH MY HAND TO THEE
THE IMPOSSIBLE DREAM
MIST JESUS BEAR THE CROSS ALONE
I'VE COME A LONG MY
HAVE YOU GOT GOOD RELIGION
I CAN'T SEE MYSELF WITHOUT THE LORD

Blessed,
Lave the
Pure in
France

JESSY DIXON

AND THE

CHICAGO COMMUNITY CHOIR

In these tumultous times, God must be served by the youth of America when there is so much chaos in the land. The only hope in God, and these young dedicated people, guided by the talented inspiration of Jessy Dixon, answer the challenge and prove once again that if you believe, then sing out His praise in answer to all of the critics today.

These sincere youngsters have amussed a collection of soul-searching, provocative songs that display not only their intense balents, but their intense beliefs. Jessy Dixon is a young gentleman whose life is devoted to God and in the many ways He can be praised. This album is an example of these talents and sincereness.

All the young people of the choir respond to the messages with a joy and happiness as only the true believer can experience. The outstanding soloists give a lasting impression with their soul-searing renditions.

Truly, God must be served, and in this album of tribute the youth of America do the serving in a manner which is most gratifying. There is hope for the future as long as the people you hear on this album exist.

Side A

WALK ON
Planemar Music (BMI) — J. Herodon
IT'S ALRIGHT WITH ME
Savoy Music (BMI) — J. Dixon
I LOYE THE LORD
(Ucknown)

FATHER I STRETCH MY HAND TO THEE Savoy Music (BMI) — J. Dixon

Side B

THE IMPOSSIBLE DREAM HIGHS Most - A. Sonty, Ize. (A/SCAP) — J. Darson - M. Lee MUST JESUS BEAR THE CROSS ALONE Story Music (MM) — J. Davin PYE COME A. LONG WAY Sonty Music (MM) — J. Dear Dear Come and the Come of the Come

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Produced by: FRED MENDELSOHN

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STEREO

DIXIE HUMMINGBIRDS YOUR GOOD DEEDS



The World's Greatest Spiritual and Gospel Artists



YOUR PROGRAM FOR

SIDE ONE

YOUR GOOD DEEDS

YOU OUGHT TO HAVE BEEN THERE

WHAT ARE YOU DOING FOR YOUR SOUL

DOING ALL THE GOOD I CAN

GOD IS GOOD

SIDE TWO

AM I BORN TO DIE WORKING FOR MY CROWN CONFIDENTIAL GOOD ONLY JESUS

SOMEONE IS WAITING

INTERESTING NOTES ABOUT THESE FINE ARTISTS

It's very interesting to note what has happened in reference to Gospel style changes. Twenty years ago, the thing to strive for above all was to "make changes" to weave through them Gospel styles were being set. Spirituals had begun to have a modern flavor and close blending barmonies and the original dialect was dropped. About this time, a young quartet was making a name for themselves, the Dixie Hummingbirds. Their style was unique, harmony close, spirit high and the conviction to sing God's songs with love and soul. Since that time, they have grown to be one of the world's greatest quartets, if not the greatest. Wherever they have been, they are loved by the Gospel fans, so much so today, as in years past. Most of the groups travel in large packages to draw large crowds, but not the Bird's, for they can give a complete concert with such a vast variety of songs that will fulfill any gospel lover's heart and desire

This is the first time I have had the honor and pleasure of recording them, and I must say it was one of the most gratifying experiences I have ever had. I can not put into words how I felt, when they were recorded in Charlotte, N. C.

Here you have Bird's known as the Gentlemen of Gospel.

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- DIXIE HUMMINGBIRDS
- DIXIE HUMMINGBIRDS

 115 PRAYER FOR PEACE •
- DIXIE HUMMINGBIRDS

 127 EVERYDAY AND EVERY HOUR •
- DIXIE HUMMINGBIRDS
- SENSATIONAL NIGHTINGALES
- 132 HE'S DONE GREAT THINGS •
 REV. CLEOPHUS ROBINSON
 133 WE ARE IN CHURCH •
- PILGRIM JUBILEE SINGERS
- 134 LIVE AT MUSIC HALL MIGHTY CLOUDS OF JOY
- 135 THE BEST OF REV. CLEOPHUS ROBINSON • REV. CLEOPHUS ROBINSON •
- 138 THE BEST OF THE DIXIE HUMMINGBIRDS •
- THE DIXIE HUMMINGBIRDS
- INEZ ANDREWS 202 TRIBUTE IN PRAYER •
- REV. ORIS MAYS
- MELODY KINGS 204 WHERE I LONG TO BE •
- GOSPEL CRUSADERS
 205 SOFTLY THE NIGHT IS FALLING •
- KANSAS CITY MELODYAÍRES
 206 THE LADIES RIDE THE GOSPEL
- 206 THE LADIES RIDE THE GOSPEL TRAIN • VARIETY
- 207 COME TO JESUS REV. AMOS WALLER
- 208 ANTIOCH MISSIONARY BAPTIST CHURCH CHOIR IN CONCERT



JAMES CLEVELAND presents ...

THE

OF BALTIMORE, MD.

"OUR GOD"

This album marks another first in the lives of the Thornes Trio. The Rev. James Cleveland was introduced to this group by Baltimore's own Pauline Wells Lewis - who has encouraged and supported the group for the past nine years.

The premiere first came for the group in their Home Church-Charity Community Church of God, Baltimore, Maryland. The founder and pastor of the church is Elder Henry Thornes, their father; here the group made its first public appearance.

Throughout the years their strongest support has come from the family unit. Their mother has led them by her undying love. This album is dedicated with sincere thanks to their parents Elder and Mrs. Henry Thornes and to their grandmother.

The group has made numerous personal and television appearances. Their rich harmony has astounded many and made glad the hearts of all who listened. Some of the most notable appearances have been with Rev. James Cleveland - who is responsible for the group's national acclaim. Rev. Cleveland has appeared with the group in the Carter Baron Amphitheater and the T. P. Warner Theater in Washington, D.C., and countless other engagements.

One of the most important firsts for the group was the visit to the Gospel Music Workshop of America when it convened in Philadelphia, Pa. The group has been affiliated with the Gospel Music Workshop ever since and has performed at each Workshop attended. In the Workshops they learned more about getting a closer walk with "Our God."

We invite you to meet Elaine, Naomi, and Selina and listen to the message given them by "Our God"

SIDE A

Thank You Jesus For My Journey Soloist: Rev. James Cleveland

Savoy Music (BMI) - Rev. J. Cleveland

All God's Children Public Domain

'Tis So Sweet Public Domain

I Can't Turn Around Savoy Music (BMI) - Rev. J. Cleveland

Our God

SIDE B Soloist: Rev. James Cleveland Savoy Music (BM1) - Rev. J. Cleveland

Be Still My Soul Public Domain

Thou Thinkest Lord Of Me

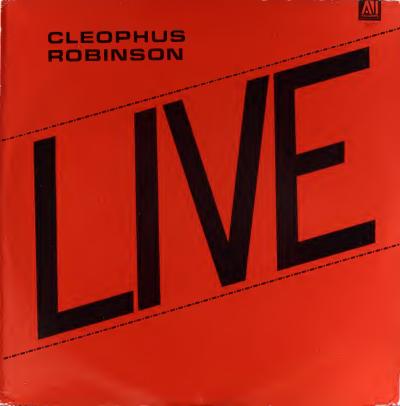
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I'm Running For My Life Savoy Music (BMI) - Rev. I. Cleveland

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Produced by Fred Mendelsohn

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REV. CLEOPHUS ROBINSON

STRANGE THINGS HAPPENING EVERYDAY
I LOOKED DOWN THE LINE AND I WONDERED
HOW I GOT OVER

BECAUSE HE LIVES (I CAN FACE THE FUTURE)
DIDN'T IT RAIN

GRANDMA'S HANDS

I CAN PRAY

PRODUCED BY SHANNON WILLIAMS

Recorded at Montreaux, Switzerland and at Woodland Sound Studios, Nashville, Tennessee

Engineered by David McKinley, Mastered by Hank Williams, Woodland Mastering

Background voices on "Because He Lives" The Johnson Ensemble

Piano: Napoleon Brown Organ: Cleophus Robinson, Jr. Drums: Paul Robinson Bass on "Because He Lives": Ray Reece



© 1981 AVI Record Distributing Corp. © 1981 AVI Records, Inc. All Rights Reserved. for over twenty years, the special vocal springs of Reverred Clerophra Robinson have placed levers of good misser. He is a mong the date of the great appeal colories. Research and the special power of the special power of the place of the place and place of the place and place of the place of the place of the place and the place of the place

Robbinon, as his song says, prev up poor in Musisippi and, from his mather, hearted the Dr. Watts hympas and marsin singlement to that are. As a testings, the moved to Memphas where he began to encounter the major traveling groups, solisist, and quarter. In the Memphin, he also encountered the sittings bleve of local googness like 8 B. Kim in the Memphin, he also encountered the sittings bleve of local googness like 8 B. Kim in the Memphin short of local properties of Kimpa or any other conversional beatment. Not it, if good the conversional problement is locally from the local properties of the single sittings, and their most thirding work is usually found in song with sentences and medicales not far removed from blue-the promote good pairs will the fact of solid mid-table topologies only the Christians.

In Memphis, Robinon trained up with his superb papils Vagioleon Brown, Brown, a verteral or the East Ting Baghtis Charles werkers of progress of promper Revented W. Herbert Brewster (whose leading solusis, Queen C. Anderson was one of the achieves of the gasped-bases spile, plays with a clarify and fever arrentmisect or the great of the gasped-bases spile, plays with a clarify and fever when the progress of the gasped-base spile, plays with a clarify and flower shift has depended to the tonger of blues. He plays discover can uppet a church and always drives the progress of the control of the charge of blues. The plays discover can uppet a church and always drives. Robinson to the helpful of his adulties. This immical partnership spain two decades: Belleting the control of the plays of the plays of the plays and the plays of the plays and the plays of the plays and the plays are the plays and the pla

While still in Mempha, Robinson began recording it hint single. "Not rort," caused, were yardll flarry in the south. It was only after Robinson began retailing to the midwest, especially Chaggo, that he established himself as a promising google flagure, which is commercial as a series of membaded don recording, with the south proceedings of the series of the south of the series of the south of the series of the series

In the line filties, Robinson was called to the ministy and moved to S. Loui, As paster of the Bethlebent withinsianzy Baptal Church, he recorded semmon before his losing patholisers, and was frequently accompanied by his chair, under the protessoral for the protessoral control of the prote

Robinson means, preaches, shouts, and crooms, sometimes in the course of one phrase, not to mention one song. He is a driven, ambitious man seeking the widest of audiences for himself and council music.

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B.B.KING BLUES ON TOP OF BLUES ARRANGED AND CONDUCTED BY JOHNNY PATE

"My ambition is to be one of the greatest blues singers there bave over been," says B. B. King. It's admirable to know that this is his ambition, as many of his followers think he already is the greatest. In this electronic generation where most every thing is now either in, out on or off, B. B. King comes

off as way above todays musical maelstrop The blues are B. B.'s life. Everything be did in his early Mississippi days drew him somebow towards a life of singing. "My mother started me out singing gospels when I was five years old," he recalls She was very interested in church. All of her people were. Every Wednesday night they would have sing-ins - people would go from bouse to bouse. Everybody actually belonged to the church . sortething like in the gray . . . it kept up the morale of the people."

That was a beginning - a source of music that oured rich, vibrant tone-color into the heart of the

"I bad a mule and a plow when I was 12," says King, "According to the boss I was a good formband." That was another beginning-the dry, dusty Southern bottom-land that beed loneliness and futility. It is also interesting to note that his fertile area of Northwest Mississippi brought forth such other giants as Muddy Waters, John Lee Hooker, Jimmy Reed, Robert Johnson, Bill Broomsy and so many athers. "It wasn't anything extraordinary to find a person singing." King remembers.

The blues were also born and bred in the 'white anly', the 'back o'town', the 'know your place' South. Due to the way things was down there, I imagine that this was part of the cause of this music. I ran into bad ones down there that were enough to give you more than the blues,"

For the young kid singer just starting out, it was a

familiar story - a lot of moving around, picking up bits and pieces here and there. Learning a few chords, listening to old records or the guys possing through. "Just abow me what you do there," was an oft heard request. But there were not many young-sters who saw it all the way through. The good blues jobs were not always there. The young mustcian was most often suspect. And of course, frequently abused. So some turned to driving a tractor Or working day labor. Or later fading away to a cabin in Avalon someplace. It happened It's still bappening-the walls around the blues are unfortu-

notely still there The men who did make it, are generally uniform in saying. "My life is the blues." King says it. Reed, Hooker and Spann too, Waters, Hookins, and so on down the list. They all say it. They came over the wall and people know from where they came. They

Ritey B. King was born on a plantation outside of Indianola, Mississippi, September 16, 1925, His grondparents and parents were singers. He become really interested in music through an uncle who was a sanctified preacher. After singing gospel in churches for years, he began singing and playing blues in army service during the early 1940's.
"When I went in the army," he recalls, "some of the fellos had guitars around the barracks and t started to foolin' with them. In fact, I'd been trying to play before that, but not blues. Before that I wan listening to Blind Lemon, Memphis Slim, Lonnie Johnson and even Gene Autry and Jimmie Bodgers. My ount used to have one of those old Victrolas and every time I could cotch her out, I would sneak in and listen to them. In fact, I guess it was somewhat

After the wor he begon singing blues profession

olly, later settling in Memphis, Tennezzoe, Under the auspices of Sonny Boy Williamson be worked locally, eventually getting a 10 minute spot on WDIA, on all Negro radio station in Memphis. This was later expanded to a daily 2 hour and 15 minute DJ spot lusting three years. From this be moved to recording, then out on his own during the "50"s-one nighters with his own band, worked theaters, sight clubs, blues concerts in Chicago, RAR shows obsest everywhere, out to Les Angeles, back to Florida, down in Texas, through to New York, B. B.'s been everywhere, singing the B. B. kind of blues. A blues that fit into the modern sound; some jazz, some rock, some dance, some soul-but solid city bluesinging

all the way. B. B. King is an authentic, the kind that so many Johnny-come-lately one-hitters are trying to be. King is really where it's from. "I'm not an basic as 'folk blues' singer Muddy Waters," he states, "and then not as modern as Los Rawls. Just sort of in between." But King is simply modest. He's certainly much more: a direct link to the rock-blues field now mushrooming all over the world. He's one of the few who leads the rest, and shows them how.

Worried Dream shows King for the bluesinger he In. His spiritual-tinged voice is sharp and tense, slow and exciting, personal and stirring. He wrings all of the flavor from the heart of the song, shouting, pleading, rising to gospel fervor to emphasize his point

Until I Found You and Hearthreaker is straightforword King-songs that are fluid, relaxed and clearly enunclated with firm lines. His high clear voice rides authoritatively over the beavily accented augmented band accompaniment. This album once again illustrates that King knows all the intricacles of weaving emotion through a melody and uses them

"I found out long ago that if something don't sound good to you, rest assured it don't sound good to anybody else. The blues are my life . . . it's a feeling that a person bas, the sculful feeling . . . the

inner soul of a man. Remember, this is the soul man who has that burning embition to be 'one of the greatest Man, how much farther can be go?

SHELDON HARRIS

Blues Editor, IAZZ & POP Moontone, 1967

SIDE ONE 1 NEASTROCATED 2 LOSING FAITH IN YOU 3. DANCE WITH ME 4 THAT'S WRONG LITTLE MAMA E NAVINO MY CAY S I'M NOT WANTED ANYMORE

All Composed by: B. B. King Published by: Pamco/LZMC-BMI SIDE TWO

1 WORRIED DREAM 2. PAYING THE COST TO BE THE BOSS 3. UNTIL I FOUND YOU 4. I'M GONNA DO WHAT THEY DO TO ME 5. RAINING IN MY NEART 6. NOW THAT YOU'VE LOST ME

> All Composed by: B. B. King Published by: Pamco/LZMC-BMI

Produced by: JOHNNY PATE Cover Design: DENIS LARKIN/HENRY EPSTEIN Liner Design; JDE LEBDW



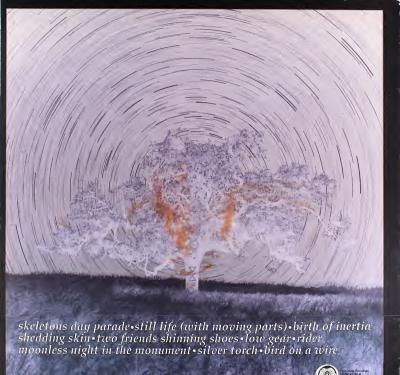
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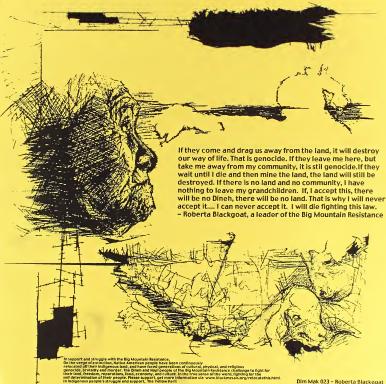
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Still Life (with moving parts)

Skeletons Day Parade

all this and more, still life with moving parts that don't work, I know why you cover, harbour, and disguise, you my dear must face the face you're are so afraid of, and I'm on fire here, burning down. lay and wait, letting days pass as fast as seasons, lonely and long, they remain this way for certain

jet's not wear dead days. Like old skin it itches, let's redress this mannequin, and let these ghosts in to do their business. let the skeletons out, well fill this closet full of new clothes, new colors, this season will be better, lets kill these calendars and all their months of downpour, so much energy expended on memories, and what for? repeat performances and encores! lets kill these calendars and all their months of downpour. If we let these seasons change, then these dead days

will fade.

reason, you've taken these ghosts to bed and can't release them, and I'm on fire here, waiting, and I'm on fire here, burning out, Birth Of Inertia i chipped my teeth on this, because I bit down too hard, a sickening routine that I just can't discard. I chased those words right through and on to you. I chased those words right through your pretty

noose, I cut myself with this, because I got too close to resist. I wish my skin was thick dull, dumb and insignificant, the consequence of honesty has its risks, it proved to be treacherous, let it all fall out, let It fall, etc etc. bridge: and all my blood, it runs, rushes to a boll, I chased those words through and on to you. I chased those words through your pretty noose.

Shedding Skin

cant stop seeing all these things, not even when I sleep, guilty ghosts invade my dreams, a second chance for the truth has arrived and reared its head, a chance to shed this dirty skin and begin again. because the whipping post has signt to close and its time to shed this dirty skin, cant stop seeing everything, not even when I dream, guilty ghosts they wake me, a second chance for the truth has arrived and reared its head, a chance to shed this dirty skin and begin again, i've gotta breathe these

ghosts out. I've gotta breathe. Two Friends

black orchids breath stung my lips and made my head spin, starry eyed I fell asleep and started dreaming. so quick to lay down with pretense, all smiles and waiting. I woke up dead alone in desperation's blanket. I wipe my lips clean and lay it to rest, wasp winged angel you never gave me a second chance, so chalk these lines that I lay in so history wont repeat, chalk these lines that I lay in so this wont happen again. Dim Mak Berneth

Low Gear through insecure eyes you see your height and size, smaller than you realize, and from your lips come droot and soit, salivate and fantasize with stars in your eyes...and of course money signs, when you measure with success it always ends up smaller than you could guess, talk is cheap but you pay the price loneliness needs friends but you'd never realize before its time kinda like a prize fighter with a black eye... I caught you seeing stars...and of course money signs.

hey red rider, fast action sorrow sender. I need a blood donor, last years harvest was so sour. In the new

year III be searching for fields of gold and a soft shoulder, yeah, I year older. (If were not ready to move

Rider

now. I hope when were ready were not to old to move around.) and these demons can sleep with new years eye, because the machines wont run unless their fixed by me. I'm ready now to protect what's sacred, lets place these things under heavens wings.

Silver Torch words unspoken, hearts are broken, to find forgiveness, look inside.

Bird On A Wire here it is, open to the public, set your bidding, highest offer, I bloodlet this confession I let it drip so slow. sharpen all these edges, now no one knows. like a bird on a wire, my heart is on target. I gave death to this

so slow.

eyes....and all its lies.

has lent a thing. I bloodlet this confession. I let it drip so slow. I blood let this confession to you, I let it drip Moonless same routine everytime, desperate skin, desperate mind, cannot be still, wont be satisfied, so thirsty, ill drin It everytime, in between and aside, cant keep my thought off selfish lines, a quick breathe and a blink of an eye, I built it up as the time of my life. I need to taste the flash to pacify, so I kissed the camera and all its

vulnerability and all its life times of winter, because nothings grown and nothings prospered, experience

Recorded and engineered by Greg Fiddlemen and Billy Joe Sowers at Sound City, Van Nuys, CA during the year of 1998. Letted dy Greg Fiddleman and Bitly Joe Bowars at Hollywood Sound, Holly CA and Sound Lity, Yan Nays, C Additional recording and mising on citizen Torche by Bryan Lee Brown at Dark Mentered by Charite Watt at Quadrophonics, Glendale, CA. 1999
Militian and Performed by Stacks,

(c) Bluebird 2000, (c) & (a) Senec 2000, (c) & (a) Dim Nak 2000 Artwork: Ilm evelor: Brown All virgi layout/essembly by Kelji Metsumoto, Shinich Kilahara, Yi mean and septe origin. It Beckground/art photographed by James Well Biurbird thank you go to: Greg Fiddienian, Biby Joe Bowan, Sleve Abit, Slobelin

Zitian, LF, Tarry Farrell, Shinicht, Yoko & Momo Kliehara, Friands, Familie Missirations and you... to the old grandmother where the tree photo w taken. Thenk you, and may all good blessings come to you, and the tree. Thenk you Stockind official website: www.bluabirdscunds.com.pluabird

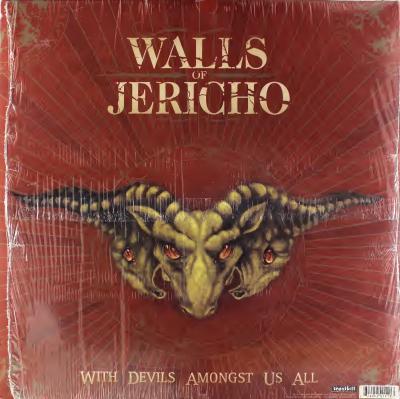
> PO Sex 14041 Sente Berdara, CA 93101 www.dirense.com dirense.com Lumberlack Stateldation Totado, DR 43697-0434 www.hamdarjack-onlina.com Integhamparjack-onlina.com P: 410-726-3030

Eryan Las Brown, drums, percussion, vibraceons Barry Gordon Haker- Thomas: guite Jim chwim- Frown Bass, Irumpet, backing you Semuel James «Medimir Yon» Veide: Voices. Julian Goldwhite plans Leo Steel Guller on objections Hight in the Monuments



THE BLOODY ROPES THE BLOUDY ROPES/ CREAMY PLASTIC PINK LEGTARD SERMON FROM BETWEEN HIS LEGS SMUDGED LIPSTICK/ CARDINAL NEWMAN LET ME SEE YOUR WOMAN'S BUMP













SIDE A:

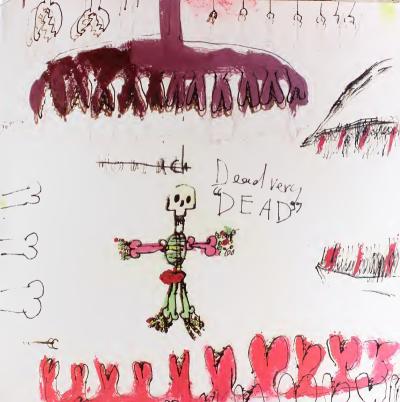
WANT :: D.L.R.G. :: THE BALLAD OF LARRY LALONDE :: SENSIBLE SHOES SIDEWALK PUDDING

SIDE B:

YOU CAN'T TOUCH MY SHIT :: PETEY ESDE :: THIS OCEAN SUCKS CHEERS, AND SORRY ABOUT ALL THE **BLOOD:: TRANS JAMDER**



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The Same Old You

THE SAME OLD YOU. • SOMEWHERE MY LOVE • SUNRISE SUNSET THE MORE I SEE YOU ODMMAGE, COMMAGE

• TWO STRANGERS IN THE CITY • THE SHADOW OF YOUR SMILE •

STRANGERS IN THE NIGHT • PAINT YOURSELF A RAINBOW ALL • THE WISHING DOLL • GAMES THAT LOVERS PLAY

IKE COLF

THE SAME OLD YOU

It's always a thrill to me to introduce a new talent, both on the air and in a club; doubly so when you know the voice is great and you are helping to build a career. But the exciting part is in watching and listening as your confidence and judgment is echoed and reechoed by everyone who hears him perform.

IKE COLE is such a talent, and this, his first United Artists. album, should put his name among the country's top male vocalists. Every now and then a singer comes along who has that appealing quality...a voice that you want to hear sing your love song ... Even tho' I may be accused of plagiarism ... I have to say it ... I LIKE IKE, and after hearing this program I am sure you will, too.

IKE COLE is a charming, soft spoken man with a knack for making you feel glad that you know him, and when he speaks of his wife and three growing sons you know that this is also a happy man.

The name of Cole always stood for the best in the musical field...we feel that IKE COLE is worthy of the name, Other disc jockies and many visitors to California have heard me speak of lke on my radio show and the word is spreading throughout the nation. Accordingly, more people are chanting IKE COLE's praises now by shouting "I LIKE IKE". After this album is heard, there surely will be a tremendously bigger IKE COLE bandwagon everywhere.

SIDE I	
1. THE SAME OLD YDU* (R. ROBERTS) RED BALLOON MUSIC CORP/ASCAP.	. 2:43
2. SDMEWHERE MY LOVE* (Lara's Theme from the MGM Picture "Dr. Zhivago") (PAUL FRANCIS WEBSTER M. JARRE)	
ŘOBBINS MUSIC CORP/ASCAP 3. SUNRISE SUNSET** (J. BOCK-S. HARNICK)	2:32
SUNBEAM MUSIC CORP/BMI 4-THE MDRE I SEE YDU* (M. GORDON-H. WARREN)	3:15
BREGMAN, VOCCO & CONN, INC/ASCAP. 5. DOMMAGE, DOMMAGE (Too Bad, Too Bad)**	2:26
(P. VANCE-L. POCKRISS) LEO FEIST, INC ASCAP.	. 2:12
6. TWO STRANGERS IN THE CITY* (J. LLCYD) PLUS-MINUS MUSIC/ASCAP	2:47
SIDE II	
I. THE WISHING BOLL" (From the United Artists Motion Picture "Hawaii") (M. DAVID E, BERNSTEIN) UNITED ARTISTS MUSIC CO., INC/ASCAP.	2:10
2. STRANGERS IN THE NIGHT** (C. SINGLETON-E. SNYDER-B. KAEMPFERT) CHAMPION MUSIC CORP. "ROOSEVELT MUSIC CO., INC 'BMI	2:56
3. THE SHADOW OF YOUR SMILE" (Love theme from the MGM Picture "The Sandpiper") (PAUL FRANCIS WEBSTER J. MANDEL)	
MILLER MUSIC CORP/ASCAP. 4. PAINT YOURSELF A RAINBOW	. 2:47
	. 2:13
5. GAMES THAT LOVERS PLAY (Eine Ganz Nacht)* (L. KUSIK-E. SYNDER-G. LOOSE-J. LAST) MILLER MUSIC CORP/ASCAP.	. 2:38
6. ALL* (N. OLIVIERO) Eng. Lyrics (R. JESSEL-M. GRUDEFF) EDWARD B. MARKS MUSIC CORP/BMI.	. 2:11
PRODUCED BY: JACK GOLD ARRANGER CREDITS: ARNOLD GOLAND® LERGY HOLMES®	



the SWINGERS!

LAMBERT, HENDRICKS & ROSS







with Zoot Sims

Recorded in Hollywood at the Grescendo

WORLD PACIFIC RECORDS

THE SWINGERS: LAMBERT, HENDRICKS & ROSS

WITH ZOOT SIMS, RUSS FREEMAN, FREDDIE GREEN, IIM HALL, ED IONES & SONNY PAYNE

FOUR (Prestige Music - BMI) FOUR Investor States—BMM. Make: Mike David.
Of the vonderful ships have you got not like, there are four Of the vonderful ships have you got not like, there are four Of the rounty lext making the list of life rapid shades the load Art to their knowing the gent of the first rapid von meet flow. When you got these tangether you have you have been a support to the support you have been a support you have you have been a support you have Music: Miles Davis

An' things that cost a lotts' money, but it's really very funny; they fade away and doen somet to a hill o'beauty. They fade away and doen somet to a hill o'beauty. Fennys how the things in life we really should adore We forest, or given — and so mades a sad end up in sudness Youth is the time when we should see the light. You his the time when we should see the light. Cause when we rold and owated, the dues for what we've teasted run so high.

That we pay 'till use die — then we know that youth.

That we pay 'till we die — then we know that youth Su that made us strong is wasted on the young, Su the made of the control of the control of the control of the Love life! And live it daily You'll find a lot of things to bring you joy and give piece of mind Get it while the gettin's good, cause every body, if they only would, fire would be a set —

Let would be a set —
Let would be a set —
Let would be a serve in — provide the serve in the ser

'N that's all-four is the figure - that's all! In mass au-tour is the figure — that's all!
Afin't goman be gettin' any bagger, doesn't matter how you slice
if up, you'll never change it
if up, you'll never change
it up, you'll never

You live a little and love a little

And take a little and give a lot – still, the total is happiness But that only one – you've just begon; there's gonna be more After this are truth and honor shaun. And love combinin' to make it four - no more

LINE LINE (Section Minist – BMJ) Luptic for Interducks Munic Charlie Parker You've heard at every way. "A dog'll have his day," But when it come 't walkin' dogs and got a wordt say So they can do the waitin, cause I ain't hestatin'. The future's rout the corner, so 'f now Im gonna play Now's the time 't walt – not later, but right now's the time Well, I we heard it (Interda South

NOWS THE TIME (Savoy Music - BMI)

Mell, I've heard that people're often classified as "before their time".

Sillysast-to-ceme, people do it.

Sillysast-to-ceme, people do it.

No. I'm not shared — you're behind, or really, I don't mind.

Well, Ive often found it a pleasure knowin' I was

leein heard; maybe "here". or "there", I never could measure

Ben'l bearl; woybe "ben' or "then'! I never could measure Better-lesistems" better open up your win. famous Better-lesistems a better open up you win. famous Foret they gott sight be seen. Nyou know what I mean; Then what will you do? then you Then what will you do? then you will be the seen at 60, the pay! The shape of a salt facility. I mean at Nyou have you will be the seen at the see whether people really can still hear What a puzzlel

Everybody knows the more you hesitate the more you love

Everybody knows the more you heatlate the more you love it you be till and failt to more it you be till and failt to more and think you've found a groove Wail while you can, so that those who hear will understand And morely you eath of the though the land Find Wailton for you have the work of the though the land Beatland with the work of the though the land Beatland with the work of the work of the work of the Beatland work of the work of the work of the work of the Beatland work of the work of the work of the work of the Beatland work of the work of the work of the work of the Beatland work of the Beatland work of the Beatland work of the work o

SWINGIN' TILL THE GIRLS COME HOME

SWINGIN TILL THE GRILS COME HOME (Orphew Music — ASCAP) Music Orosa Petitjord Lore; In Hendleck Cost the pig.

The gone have a bould be specified which you never have dug My wife is on vocation; sis my mother-in-law. It let you never only the case jud of a Hing that III be flingin! The two many of the case home lend to the main the cost of the case home. But down the shade, send home the maid. In going life is on vacation; so's my mother-in-law
I bet you never saw the crazy kind of a fling that I'll be flingin'
Man, I really will be swingin' 'till the girls come home.

AIRECIN (Prestige Music – BMI) Consequently Lyric; Jon Hendricks — Music Cong Rolling Lyric; Jon Hendricks — Music (Spelled backwards) Really are closin up the gap — Airegial (spelled backwards) Really are closin up the gap — Airegial (spin fac wards) Back, long time gap they aws a ghost — ghost made a boast Soon that whost was host Soon that ghost was nost Wastil you dig it on the map — Airegin! (spelled backwards) Really are closin' up the gap — Airegin! (goin fac wards) Those losing their hue — they goofed and got the wrong view First things reverse — last is Brist 'd dig it?

LITTLE NILES (Totem Music - ASCAP) LITTLE NILES Totem Music - SACAP June; In Hendres W. Music Rundy Weston March Rundy Ma

Make you shout and wear your patience out Still, you know you'll stand his every whim Still, you know you'll stand his every whim Just because you see yourself in him Luttle Niles walkin' round and actin' tall altho' he's small Luttle Niles belghes in his childhood wore and infant trials When the play of day is done you gladly held him tight to warm him through the right. And silently you wish time would show up so he'd never grow up Lattle Niles.

BABE'S BLUES (Totem Music - ASCAP) Luric: Ion Hendricks Music: Bandy Weston Lyric: Jon Hendricks Music: Ran Small children found babe's blues around

Small children found babe's blues around Blues made them ey fewer round. Unlike adults, they've few rounds and the Unlike adults, they've few poets rounds. Kids take thous, then greet blues, then beat blues Kids take a fall but, like a ball, bounce up again They're not afraid, they've got it made Kids met blues, then greet blues, then beat blues Kids met blues, then greet blues, then beat blues Small girls and boys treat blues as toys like in a game Blues come their way 'most'every day

Kids let them m — don't let them win

Kids make blues, then fake blues, then shake blues Kids make blues, then fake blues, then shake blues Wee tiny tots get blues, but mever grieve Wee tiny tots get blues, but mever grieve Cry blues weay — don't let them stay kids say blues, kind sey blues, goodlye blues kids meet blues, then greet blues, then beat blues kids meet blues, then fake blues, then shake blues kids meet blues, then fake blues, then shake blues kids meet blues, then fake blues, then heat blues kids meet blues, then fake blues, then heat blues kids meet blues, then fake blues, then heat blues

Dave (Miles' Solo)

And ... DARK CLOUD — IACKIE — WHERE — LOVE MAKES THE WORLD GO BOUND

Notes by Ralph I. Gleason, Editor IAZZ and sundicated col-Notes by Haigh J. Gresson, Editor IAZZ and syndicated col-umnist whose RHYTHM SECTION appears in such papers as the San Francisco Chronicle and the Boston Globe

As far as I am concerned, Lambert, Hendricks & Ross (along with being one of the greatest kicks in music today) are the Gilbert and Sullivan of jazz. They are performing jazz operettas five, six and seven minutes in length and have created a litany, language and literature of references that is unique and operative on a complex multi-level basis

Anyone can dig them. They have a message that is easily understood, but just as a knowledge of Dublin and the Irish and English literary world of that particular period is essentall to understanding much of Joyce, so is a prior knowledge of jazz musician slang and of the social and musical culture of jazz essential to a full understanding of The Trio.

It also belos, to have had a prior knowledge of the instrumental numbers to which Jon Hendricks has written his remarkable lyrics and which the group sings. When you have this knowledge, the whole glorious thing becomes real.

Thus exposed to the full impact of The Trio's work, one can find as much delight in it as a Savoyard does in "Pinafore" and which the student of T. S. Eliot gets from reading that delecous tour de force. "The Sweenlad."

It takes a perculiarly agile mind to create lyrics that fit exactly to trumpet, saxophone and trombone solos played in fast tempos. Ion Hendricks has done this, Each lyric line takes off from the original title and develops a full story in iazz argot that expands into a dialogue and then a three-way conversation as the other instruments (represented by the other two voices) join in. Reed and brass riffs are presented, almost classically, as a chorus behind the soloist. And, in all of this, Hendricks has managed to do what no other jazz lyricist, including Johnny Mercer, has been able to do-write lyrics for tazz creations without reshaping them into the popular song format.

Hendricks not only has an unusual voice (as do both Annie Ross and Dave Lambert) but he has the unique ability to take on the timbre of the instrument whose solo he is singing. A bass player (Monk Montgomery of the Mastersounds) fell apart when he first heard "Swingin' Till The Girls Come Home." "He's not Petitiond's sound," he almost should Hendricks, of course, has been a musician (he was a dram-mer in Toledo, Ohio, bands some years back and picked up on jazz onginally from his neighbor, Art Tatum) and in re-cent years has been "thinking about the bass." Annie Ross wrote an original lyric to "Twisted" (the Wardell Gray tenor solo) a few years back and it won her some fame as the new Freedian vacalist when it was released. Dave Lambert, a former tree surgeon, demanter and vocal group organizer, has been the organizer here again. "He was always after me

What they have worked up - i.e., lyrics to jazz instrumentals with words for all the parts — is of more help to the understanding of what jazz is and how it works than all the midio and TV shows put together. You can never hear the numbers they do again in the original version without mentally (or verbally!) singing the lyrics. The Basic band now sounds incomplete without The Trio.

How does Ion Hendricks pick tunes to do? "I just listen for one that sings to me," he says. "All of them sing to me, but one that sings very clear is the one I pack. If you listen long enough, you'll hear it finally. Then after a time, words begin to come to you. Whatever the horn is saying, they

On this LP, you'll find some startling examples of songs that sing to Ion Hendricks I hope they also sing to you.

A Richard Bock Production Cover design by Bill Shaeffer Photo by William Clayton

LITTLE BIRD SUITE

DICK GROVE ORCHESTRA/PACIFIC JAZZ RECORDS



BIRD OF PARADAÍSO NIGHTHAWK CANTO DE ORIOLE LITTLE BIRD OOODAO MOSCA ESPAÑOLA CIRCLET



DICK GROVE ORCHESTRA

JOE BURNETT, fluegelhom PAUL HORN, alto & flute. BILL ROBINSON, baritone

ets & fluegelborns: JULES CHAIKIN, OLLIE MITCHELL, DICK HURWITZ & JOE BURNETT/trombones: BOB EDMONDSON, MIKE

BARONE, ERNIE TACK or DICK McDUARY/reeds & woodwinds: PAUL HORN BILL BORINSON BOR HARDAWAY BILL PERKINS & JOHN LOWE outter: AL VIOLA bess: RALPH PENA druws: NORM JEFFRIES SIDE 1:

> NIGHTHAWK-255 BIRD OF PARADAISO-8:18 MOSCA ESPANOLA-5:00 SIDE 2 LITTLE BIRD-2:15 CANTO de ORIOLE-6:05

> > DOODAD-2:25 CIRCLET-4:59

It seems that there is always a stage in the career of every major artist at which the remark is made by surprised listeners: Where has he been all these years?" or "Why hadn't I heard of him before?" With the obvious exception of child prodigies, most of the important contributors have to go through this phase; in the case of Dick Grove there can be no doubt that it will be the near-unanimous reaction to this album

As was the case with Clare Fischer, Gil Evans and others now recognized as important arrangers, Dick Grove had to wait until he was in his thirties before he could make any impact on the jazz scene. Unlike the others, he is a latecomer in the actual craft of writing. "It's only in the last three years," he says, "that I really learned to write, to the point where I could say I

Born December 18, 1927, in Lakeville, Indiana, he was not senously interested in music until about 1942. "My mother and brother were both musicians; he was quite a hit older and played in movie houses, plano and organ, I didn't study until I got out of high school and went to Deriver U. for a couple of years. I'm mainly self-taught, trial and error style. I picked up prano and used to double on vibes."

In 1954 he moved out to California, concentrating for the most part on backing singers, writing and teaching. He played with Alvino Rey for a while (but then, who hasn't?), and lately has some some effective playing and writing (without any credit for the writing) on records with Mavis Rivers.

"Didn't you ever try to submit anything to any of the name bands?" I asked him. "No. I got into sort of a trap, by getting things going in my

own direction. If I were to submit something to Harry James, say. I would have to write the way the Harry James band plays. Or if I wrote for Basie in the Basie style, it wouldn't be me at all. I almost got to the point where I was going to have to do comething like that but I feel I have comething of my own to say and it finally dewned on me that anything I do is worth more to me under my own name."

In this manner, the necessity for personal expression became the mother of exchestral invention and the Dick Grove Orchestra came into existence

The band has been together, with a few personnel variations. for three years, but chiefly as a rehearsal group. Lately there have been a few in nerson appearances at college concerts: the plan, now that the group has finally been committed to records, is to keep together, play more concerts and go on the road if and when the demand warrants it.

Of his influences, Dick says, "Naturally Ladmire Gil Evans, mainly for the mature conception he has: but rhythmically I write very differently." An important difference also is that Gil's hest known ventures have been arrangements of standard material whereas Dick essentially is a composer-arranger who concentrates on his own original themes.

Of the instrumentation, he comments "I use the regular basic set-up of reeds, brass and rhythm, but I don't write by sections There are so many ways to create variety through unusual voicings or instrumental combinations

"All the trumpets double on fluegelhorn, which gives a better blend with the woodwinds. I use the piano occasionally, but only as an orchestral thing, not in the rhythm section.

"All the originals in this album except Little Bird were originally commissioned by Dave Robbins' Jazz Workshop. Dave is a trombonist and conductor; his orchestra is heard every other week from Vancouver in a government-subsidized Canadian radio series. I've been writing for him regularly for a couple of years. The versions in the album are slightly different

"As for Little Bird-it started out as a thing called Blues Two Ways. Pete Jolly took the background theme of the minor part and made a separate 16-bar thing out of it, as a bossa nova Tommy Wolf added lyrics and it became Little Bird. As it turned out, we were pretty lucky with it; we got seven recorded versions, and my own makes it eight."

There is a suite-like relationship. Dick says, between the three tunes on the first side and the first two on the second side. In other words, the five compositions with bird references in the titles, though they stand by themselves as entities, are tied together in the sense that they make logical continuous

Nighthawk, the moderately paced but firmly-swinging opener, gives immediate exposure to Grove's extraordinary flair for color and variety of timbres in orchestration. There is also a prompt introduction of the soloist who, on the strength of this album, seems certain to earn the belated publicity as an instrumentalist that Grove will acquire as a writer. His name is Joe Burnett; coincidentally, he is Grove's age. Dallas-born, he has played with just about every name band from Stan Kenton and Maynard Ferguson to Woody Herman and (of course) Charlie Barnet; but he has never had any substantial solo exposure on records. His solo vehicle here is the fluegelhorn and his work shows a lyrical beauty that establishes him as the orchestra's most remarkable instrumental voice. Bird of Paradaiso, the longest and most brilliantly variogated

track, is practically a concerto for Burnett. His lonesome wist-

ful sound, unaccompanied serves as an introduction and maintains a sense of tension until a minute and a half in a temp is established by Pena and Jeffnes. By using a cluster type of voicing. Grove achieves special moments of rich prohestral texture, these passages being skillfully interwoven with the fluegelhorn's statements

Mosca Espanola is a vivid pastiche of sounds all the way from the opening F and B Flat triads, through the opening ensembles into the sharply delineated Bill Robinson baritons solo, the gracefully swinging Dick Hurwitz trumpet, and on to the closing passages throughout which bass and drums are inneniously integrated. The instrumentation in a nassano near the beginning, in which I thought I heard muted trombones. actually is played by four open horns with fluenelhors on ton two tenor trombones and hass trombone.

This voicing. Dick points out, is used at other points, some, times with bass clarinet added, as is the case in Caeto de Oriole. The latter is a moody, almost stately piece, performed with an obviously keep, sensitive ear for dynamic and obrasion requirements on the part of every man in the orchestra. Both here and on the preceding track. Little Bird, one is constantly aware of the importance of Jeffries' and Pena's roles, not only as resolute awingers but as part of the overall sound (Pena's parts in Oriole and Paradaiso were all written out.) Little Bird is noteworthy also for the work of Paul Horn, one of the most accomplished flutists in contemporary jazz; and for the tenor by Bob Hardaway.

Doodad and Circlelet, as noted above, are in a slightly different has from the rest of the compositions, though they retain the ingredients essential to the very personal Grove palette Paul Horn is the featured alto soloist on both, his sound on alto for several years has been one of the very few distinctive ones on this horn. Circlelet also provides another alimose of Bill Robinson's full-blooded baritone Doodad is perhaps closer to the standard big band concept, in structure and sounds. than any of the other works in this set.

Repeated bearings of the album will reveal much more than can be outlined in any verbal summation. There are so many intricate or unusual uses of various tonal colors-the flute doubling the lead an octave higher, the woodwinds above the brass the added warmth obtained through the use of the fluenelhorns-that the whole set of performances takes on more

Not the least noteworthy aspect of Dick Grove's success is his ability to achieve these results without resorting to such rievines as atomality or continuous meter-shifting. "There are so many things that can be done within the present framework," he says, "and my feeling is, if you can't hear it, you shouldn't write it."

Clearly there are so many things he can hear that the listener's ear is engaged from the first moment and never allowed to wander as the album follows its polychromatic course. If orchestral jazz is going to survive, the strength of its will to live must depend on the initiatives of men like Dick Grove And because of mon like him, I am confident that its survival

-LEONARD FEATHER

About the Cover: The Emerald Toucanet (Aulocorhynchus praymed is a rare and little known species of toucan that Jushed of this elumine species. John William Hardy

PRODUCED BY ALAN WAITE

album design & all photography by Woody Woodward

cydio by Bones Howe

is assured.

A BICHARD BOCK PRESENTATION



Original Motion Picture Score

HANG'EM HIGH

Composed and
Conducted by
DOMINIC
FRONTIERE







ORIGINAL MOTION PICTURE SCORE

HANG'EM HIGH

COMPOSED AND CONDUCTED BY DOMINIC FRONTIERE



CLINT EASTWOOD
"HANG'EM HIGH"

INGER STEVENS -ED BEGLEY - PATHINGLE as Judge Fanton COLOR

In each of the professions there are practitioners and there are pros. Like law, medicine and other callings—music, too. has its specialists. High among the real pros of scoring film music stands Dominic Frontiere.

A native of New Haven, Connecticut, and one of the youngest men ever to graduate Yale University's School of Music, Frontiere has scored numerous motion pictures, the latest of which is HANG 'EM HIGH with its exciting Western flavor.

The film millieu has become the natural musical habitat for Frontiere. After apprentiseship with masters such as Alfred Newman and Alex North and a stint on the staff of a major studio as a composer Jarnager, he created music for a number of eminently use successful television shows including. The Invaders, The Piying and Nun, That Ciril, Rat Patrol, Twelve O'Clock Helph and others, He also composed the music and served as co-producer for the series, Outer Limits and Storne Burke.

Beyond his arranging and composing credits, Dominic Frontiere is a talented and gifted conductor, much in demand by recording artists and nitery performers on the West Coast who are eager to respond to his commanding baton.

SIDE ONE	
1. HANG 'EM HIGH	2:56
2. RACHEL (Love Theme)	3:00
3. TUMBLEWEED WAGON	4:15
4. BORDELLO	.1:37
5. I'LL GET 'EM MYSELF	.3:00
SIDE TWO	
1. RACHEL (Love Theme) .	. 2:34
2. HANG 'EM HIGH (Reprise)	. 2:02
3. IT'S NO DEAL	3:25
4. THEY TOOK ME	3:00
5. HANG 'EM HIGH	2:56
MUSIC PUBLISHED BY UNART MUSIC CORPORATION (BMI)	

United Artists = (





SIDE ONE

Raydio From ARISTA AB 4163

Is This A Love Thing Raydio From ARISTA AB 4163

What It Is Garnet Mimms From ARISTA AB 4153

Garnet Mimms From ARISTA AB 4153

How's Your Love Life Eddie Kendricks From ARISTA AB 4170

Eddie Kendricks From ARISTA AB 4170

SIDE TWO

Up Your Bags Harvey Mason From ARISTA AB 4157

What's Goin' On Harvey Mason From ARISTA AB 4157

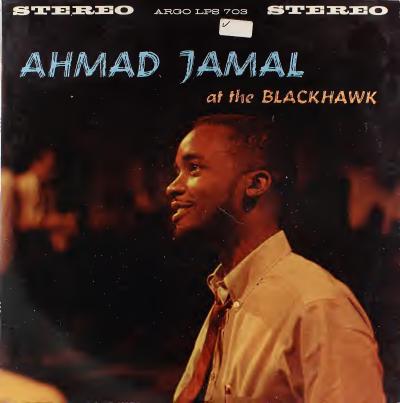
raight From the Gate Headhunters From ARISTA AB 4146

Pharoah Sanders From ARISTA AB 4161

Answer Me My Love Pharoah Sanders From ARISTA AB 4161







AHMAD JAMAL AT THE BLACKHAWK

-703

Ahmad Jamal At The Blackhawk

Off The Record

Side 1

I'LL TAKE ROMANCE/MY FUNNY VALENTINE (Oakland-Hammerstein 2nd: Bourne Inc.—ASCAP) (Rodgers-Hart: Chappell & Co., Inc.—ASCAP)	6:
LIKE SOMEONE IN LOVE (Van Heusen-Burke: Burke & Van Heusen Inc.—ASCAP)	2:
FALLING IN LOVE WITH LOVE (Rodgers-Hart: Chappell & Co.—ASCAP)	4:1
THE BEST THING FOR YOU (Irving Berlin: Irving Berlin Music Corp.—ASCAP)	4:3
Tat / Tame	17.1

Side 2

	11
APRIL IN PARIS (Harburg-Duke: Harms Inc.—ASCAP)	4:
THE SECOND TIME AROUND (Van Heusen-Kahn: Miller Music Corp.—ASCAP)	4:
WE LIVE IN TWO DIFFERENT WORLDS (Fred Rose: Milene Music—ASCAP)	4:
NIGHT MIST BLUES (Ahmad Jamal: Jamal Enterprises—BMI)	6:
Total Time	e 19:

Recorded at the Blackhawk in San Francisco

Personnel: Ahmad Jamal, piano; Israel Crosby, bass; Vernell Fournier, drums.

Supervision: Paul Gayren Cover Design: Don Bronstein

CHESS PRODUCING COSP. + 2120 SOUTH MICHIGAN AVENUE + CHICAGO

TN THE HISTORY of jazz there has been only a handful of rhythm sections that have approached perfection. Basie had such a group in the late Thirties and Forties, and Ahmad Jamal had one from 1954 to 1961, when these marvelous sides were cut at the Blackhawk in San Francisco

The death, in August 1962 of the bassist Israel Crosby, marked the irrevocable finale to the particular trio that has given me more pleasure than any other in the past decade. At the age of sixteen Crosby made his first discs in Chicago with Gene Krupa, Benny Goodman and an all-star small combo, and from that time on there never was another bassist to equal him. His intonation was impeccable, his technique so prodigious he never bothered to display it, and-most important of all-he was the complete ensemble musician. His prowess gave Jamal a freedom to experiment in a way no other pianist has dared to do.

The Ahmad Jamal Trio far transcends the jazz world, and the fact that it has been consistently the most popular trio on records has caused the self-styled jazz critics to polish off such epithets as "commercial" and "cocktail music". Pay the writers no mind, and listen to some of the most sensitive, delicate and subtle music in jazz history.

There is one track on the second side of this disc that will go down in history as one of the greatest of all blues performances: "Night Mist Blues". For me this is the crowning achievement of Ahmad's recording career, and one can only hope that it can become a twosided single hit. Ahmad plays with a gusto he usually hides. Crosby is miraculous and Fournier on drums, nothing short of perfection.

In the days when this writer was a critic himself, nothing used to infuriate him more than superlatives on liner notes. He steers away from them on the occasional copy he writes for Columbia albums; but when confronted by a record like this plus the memory of Israel Crosby he has had to succumb to his enthusiasm.

Since Crosby's death Ahmad has been searching for the right successor, and finally in Richard Evans he has found one. If Vernell Fournier can be persuaded to return the magic of the Jamal Trio can continue. This, alas, is the final disc of that unparalleled threesome: Jamal, Fournier and Crosby

John Hammond



DECIMAS GUAJIRAS

CHANITO ISIDRON - con las Guitarras de Ojeda

CARA "A"

SORDO DEL CAÑON 1ra.
SORDO DEL CAÑON 2da.
LA VIUDA Y EL COMPADRE
FOTOGRAFO FRACASADO
NOMBRES CONTRADICTORIOS
UN MARIDO DESCONTENTO

CARA "B"

YO NO QUIERO MUJER GORDA LAS COSAS DE MI SUEGRA LA POLIZA DE SEGUROS LA BODA DE TRINO TU RELOJ PASTORA * DE YO NO QUIERO MUJER DELGADA

VOL. II









- * Cortijo y su Combo * Luis Kalaff
- * Gilberto Monroig

- * Felipe Rodriguez
- * Orlando Contreras * Guaracheros de Oriente



02 LA VOZ INOLVIDABLE DE CHEITO (Cheito Gonzolez) 55506 CELESTE MENDOZA 55508 50NES DE AYER (Miguelito Cuni)

5512 GUARACHEANDO (Los Guorocheros de Oriente)

14 RAUL MARRERO (Creodor de Sin Songre en los Venos) 515 CORTIJO EN NEW YORK (Cortijo y Su Combo)

55516 DECIMAS GUAJIRAS (Chonito Isidrón) VOL. I 55518 LA DOÑA (Adilio Costillo)

55519 FIESTA BORICUA (Cortijo y Su Combo)

55520 GEMAS DE NAVIDAD (Vorios Artistas) 55521 LA ALEGRIA DE LA MONTAÑA (Vorios Artistos)

55522 REY ARROYO Y SU TRIO

55523 EL QUE RIE ULTIMO (Chepin y Su Orquesto Oriental) 55524 LOS MEJORES MUSICOS DE CUBA (Vorios Artistos)

55527 VOCES BORICUAS PARA AMERICA (Duo Hnos. Costillo) 55528 DESPUES DE LAS SEIS (Los Comperos)

55530 MERENGUE NA'MA (Luis Koloff)

55531 TITO LARA

55534 BUENO Y QUE? (Cortijo y 5u Combo) 55535 LA VIDA E5 UNA CARCAJADA (El Jilguero de Cienfuegos) 55536 LO ULTIMO DE RAMITO

55537 EL DISCO DE ORO GEMA 55538 PLENAS, MERENGUES Y GUARACHAS (Vorios Artistos)

55541 ACURRUCADITA (René Cobel)

55543 EL PAJARO CHOGUI (Tito Loro con los Kintos)

55544 JULIA (Aidito Avilés y Los Murcionos)

55546 PACHANGA TIME (Rudi Colzodo)

55548 QUITATE DE LA VIA PERICO (Cortijo y 5u Combo)

55549 LOS VIOLINES DE GAYTAN (Eddy Goyton) 55550 5ABOR CUBANO (Wilfredo de las Reyes)

55551 POEMAS Y CANCIONES (Corlos Rimox) 55552 DANGER (Rolondo LoSerie-Cortijo y Su Combo)

55553 ASI BAILABA PUERTO RICO (Mike Cruz) 55554 DECIMAS GUAJIRAS (Chonito Isidrón) VOL. 2

55556 OLE PEPE (Pepe Loro) 55557 ESCANDALO (Paquitin Soto)

55558 AQUI ESTA FELIPE (Felipe Rodriguez)

55559 LATIN TWIST (Wilfredo de los Reyes)

55560 LILA EN BROADWAY (Lila Morillo) 55561 MARIO SUAREZ DE VIAJE (Mario Suorez) 55562 QUE TRIO (Los Guorocheros de Oriente)

55563 COSA LINDA (Cuarteto Isidoro Flores) 55564 EL SEPTETO PUERTO RICO

55565 DESFILE MELODICO (Felipe Rodriguez) 55566 KING OF MERENGUE (Joseito Moteo)

55567 SIMPLEMENTE UNA ILUSION (Gilberto Monroig) 55569 TUYA EN SEPTIEMBRE (Poquitin Soto)

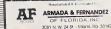
55571 AGUINAL DOS (Vorios Artistos) 55572 RUTH FERNANDEZ 55573 EL AMOR ES UN FESTIVAL (Los Irunokos)

55578 ORLANDO CONTRERAS

55580 A PETICION (Gilberto Monroig)

55589 VEN A BAILAR (Chorolo y su Combo) 555 99 CANCIONES DE SIEMPRE (Gilberto Montoig)

Y LOS MEJORES ARTISTAS LATINO - AMERICANO



ARMADA & FERNANDEZ OF FLORIDA.INC























GREAT DAY JAZZ 725

JAMES MOODY



ORCHESTRA ARRANGED & CONDUCTED BY TOM MCINTOSH

JAMES MOODY

AMES MOODY is a name I first heard sexteen years ago. I heard him play in that same year in Philadelphia while he was with Dizzy Gillespie's first big band. I was immediately impressed and I still am!! But rightly so because in the interim years he has been very restless and I've always contended that this restlessness is one of the basic ingredients for attaining progress.

During our infrequent meetings he would always express aspirations—he was always trying to perfect this or that. And this is as it should be because if an artist is perfectly satisfied with what he is doing, there is little room for improvement.

What has happened to Moody is what happens to most creative people who continue to grow. It's like boarding an elevator that never stops ascending. The higher one goes or the more progress he makes-the more area he can see or the more he is aware of the vast possibilities of his art. It's a chain reaction from within-discovering and exploring a possibility only reveals another so that one's purpose is always perpetual

Years ago when I heard Charlie Parker say, "I'm Working on some new things", I was rather surprised because I'd never thought of the "Giants" as having to improve of extend themselves further. But I soon discovered that this is true of all creators of art What I'm leading up to is this—early in his career Moody was mainly self-taught, and I can truthfully say he has a termendous amount of innate talent, but as the years went by he became more and more aware of his shortcomings. He also became aware of what had to be done to correct them. Eventually he began to study, concentrating on many areas of formal music. Many people say that since that time he's lost his soul, some say he's lost some or all of his natural abilities and I say-they're all wrong. I consider such statements as being postulatory and can only assume that these people are merely superficial and nearsighted and/or arrogant and incipient because all one has to do is LISTEN-REALLY LISTEN! Does a man become an outcast because he wants to improve himself? I'm sure that the listeners of this album will agree that his soul and natural abilities are extant and better than ever

This album marks a high point in Moody's career. He, without a doubt, proves himself musically affluent. This album, too, represents a wonderful marriage of the performance of Moody and

the writing of Tom McIntosh Mac, as he is called, is a soft-spoken, sincere young man. He is a graduate of the Julliard School of Music but seldom mentions it. In the few years I've known him I've discovered various things that he is striving for in his music. The foremost and most obvious is his predilection for strong melodic lines that actually outline a vertical harmonic structure, theme and development, harmonic color through a selection and blending of instruments according to their individual and over-all timbre and getting away from the now commonplace 32-bur construction with its uninspiring and predictable sequence of

His compositions are always a little unusual and offer the performer a challenge, however; this is always well worth the effort because of the pleasure it affords the performer as well as the listener. The beautiful things he writes don't just happen. They are well planned, constructed and then literally torn apart again and again so that when it is considered a finished product it is as good as he can possibly make it. He has said upon occasion "I Think I write rather slowly", but many have assured him that the end result is the true barometer. About the Music:

Tom Melatosh's "Great Day" the title tune of the album, exhibits a soyous feeling throughout with Moody's personal interjection of himself, and Tom's wonderful feeling for gospel music and jazz and his feeling for orchestral development. Johnny Coles, an extremely sensitive trumpet player, helps to make it even more savory with his lyrical, warm sound and planist Hank Jones seems to be mellowing more and more-if that's at all mossible. At the close of this track I'm sure one would feel the uree to say, "Yes" It's A Great Day"

When I first heard "The Search", I told Mac that the opening chord sounded like a grant Boring 707 taking off. It has an extremely bug and majestic sound. The opening of the first chorus is written in 5/4 time which makes an interesting contrast for what is to follow. Seldom do you find a tenor player who plays alto with a true alto sound. Mac utilizes Moody's sound very well by giving him the melody and putting occasional harmo-nizing lines under him. Thad Jones enters with his unmistakable style and sound which leads into a short but inspiring piano solo by his baother, Hank I might add that bassist Richard Davis maintains that sazz-solo feeling throughout with his clever rhythmic

On "Let's Tex" Mondy plays a relaxed melody and upon repeating it, he is somed by flutist Hubert Laws and the combined timbre makes it spackle like a gem. When Moody goes into his solo it's as if a tiger has been unchained—dashing, dancing, dodging, darting, but all with a purpose and a direction. Again, Johany Coles exemplifies his ability to bring something meaningful into an arrangement through his solos

"One Never Knows" is a beautiful ballad by John Lewis which affords Moody a chance to reveal the warmer side of himself on flute. Guitarist Jim Hall plays an important part on this track Mac uses him, as well as other instruments, to play little

GREAT DAY

musical gems and add splashes of color. Moody asks his flute to sing-and it doesremarkably well.

"Obalesque" is an original written by Dennis Sandoli. Dennis is a true genius, not only in music but in art and poetry as well. He wrote film scores in Hollywood while still only a young teenager. The feeling on this track is not meant to be one of extended form or development, but rather a workshop feeling wherein the soloists can feel completely free without the periphery of orchestration. Bernie Leighton, piano, Mel Lewis, drums and Richard Davis, bass, make up the thythm section which help Moody attain this freedom, as do Johnny Coles and Jim Hall.

"Blues Imprompts" was conceived in the mind of Moody. He told Mac the day before the recording session. "I'll do a blues but I don't know what I'm going to play yet, so just write an out chorus to be on the safe side" This idea worked out with excellent results because Moody and Jim build their solos directly into the written, out chorus which makes for a wonderful and effective climax Richard Davis creates most interesting and unusual bass line

The introduction to "Malice Toward None" is opened by Richard Davis bowing. very beautifully, the melody which is transferred to Jim Hall and by use of a deceptive cadence modulates from that key to a new one as Moody enters on tenor. There is a kind gentleness about this composition and Moody's interpretation of the melody seems to evince pathos especially when the flute joins him His solo is soulful and sometimes intercorred with double-time figures. This is a well thought out arrangement which allows Moody plenty of room to develop his ideas.

This album could very well be Moody's "epoch" because it definitely represents new development and indicates that he's taking guint steps forward. He's rather short in stature physically but musically he is a giant. After all, a giant is what a man IS—Moody I . GIANT! GREAT DAY!

Side 1

Benny Golson

Side 1	Tim
GREAT DAY	1100
(Tom McIntosh: Tomac Music-BMI)	4:00
THE SEARCH (Tom McIntosh: Tomac Music—BMI)	4:3:
LET'S TRY (Tom McIntosh: Tomac Music—BMI)	3:4
ONE NEVER KNOWS (John Lewis: Rayven Music—BMI)	4:1
Side 2	Tim
OPALES'QUE (Dennis Sandoli: Tomac Music—BMI)	5:0
BLUES IMPROMPTU (James Moody: Tomac Music—BMI)	5:31
MALICE TOWARD NONE (Tom McIntosh: Tomac Music—BMI)	5:20
JAMES MOODY; TENOR SAX, ALTO SAX, AND F Becorded: A & R Recording Studio, New York City 6/17	

Cover Painting: Esmond Edwards Cover Design: Don Bronstein

Arrangements: Tom McIntosh Supervision: Esmond Edwards

CHESS PRODUCING CORP + 2120 SOUTH MICHIGAN AVENUE + CHICAGO 14, ILLINOIS

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Excerpts from Atco LP 33-247

KING CURTIS **SWEET SOUL**



Excerpts from Atco LP 33-256

BUFFALO SPRINGFIFI N LAST TIME AROUND







KEITH NUNNALLY TOMMY MUSTO Mixes



PRO-A 507, BPM 121

KEITH NUNNALLY - "FREEDOM" - PRO-A 5077

Written by Keith Nunnally and Steve Harvey

SIDE A

- * 1. Underground Club Mix.....5:06
- * 2. Underground Dub Mix......6:44
- ** 3. Album Version......5:56
 - 4. Accapella Mix.....3:05

SIDE B

- 1. Club Mix with Speech......6:16
- 2. Dubstrumental......6:11
- 3. "Drums Of Freedom" Mix......3:34
- 4. Club Mix without Speech......6:03

Additional Production and Remix by Tommy Musto for Northcott Productions

Remix Engineer: Jim "Bonsai" Caruso

Programming: Tommy Musto

Keyboards: Peter Daou courtesy of Columbia Records

Guitars: Mike Caroccia

Recorded at D&D Recording NYC

- * Additional Production and Remix by Tommy Musto for Northcott Productions
- * Programming: Tommy Musto
- * Recording and Mix Engineer: Eddie Sancho
- ** Produced by Steve Harvey
- ** Mixed by Alan Meyerson
- ** Engineered by Mark Herman

ILLINOIS JACQUET "GO POWER!"

MONOPHONIC

Side 1



#14818 XCTV-121777

- 1. ON A CLEAR DAY (You Can See Forever) from the Broadway musical production "On a Clear Day You Can See Forever" Words by Alan J. Lerner & Music by Burton Lane Chappell & Co., Inc., ASCAP
- 2. ILLINOIS JACQUET FLIES AGAIN Illinois Jacquet
- Gilbert Music Publishing Co., BMI

 3. ROBBIN'S NEST
 Illinois Jacquet & Sir Charles Thompson
 Atlantic Music Corp., BMI

 CHESS PRODUCING CORP. CHICAGO.

Δ .

ILLINOIS JACQUET "GO POWER!"



MONOPHONIC

Side 2



1. WATERMELON MAN Herbie Hancock Hancock Music Co., BMI

2. I WANT A LITTLE GIRL Billy Moll & Murray Mencher Shapiro, Bernstein & Co., Inc., ASCAP

3. PAMELA'S BLUES Illinois Jacquet

Illinois Jacquet
Gilbert Music Publishing Co., BMI

4. JAN
Norman Simmons
John Henry Burton, Ltd., BMI

LP-773

LP-773

CHICAGO

#14819 XCTV-121778





Cumberland Records

A Division of

Cumberland Sound Corporation

P. O. BOX 166 OLIVER SPRINGS, TENN. 37840

THE HABRIMAN COMMUNITY
YOUTH CHOIR

SIDE 1 Engineer: Hal Duncan Producer: CR HCYC 2046 Time 16:40

- 1. I'LL DO HIS WILL 5:02
 - 2. BLIND MAN 4:18
- 3. I'D TRADE A LIFETIME 3:26
- 4. WASH ME 3:29
- 5. I CROSSED OVER THAT SEPARATION LINE 3:26

Recorded at Cumberland Recording Co.
P.O. 90 328
Oliver Spring Tn. 37840





RIVERSIDE

STEREOPHONIC

Movin' Along: WES MONTGOMERY

RS 9342

LONG PLAYING



SIDE

- I. MOVIN' ALONG (5:40)
- 2. TUNE-UP (4:29)
- 3. GHOST OF A CHANCE (5:07)
- 4. SANDU (3:21)

Wes Montgomery, guitar (No.'s 1, 3) and bass guitar (No.'s 2, 4); James Clay, flute (No.'s 1, 2, 4); Victor Feldman, piano; Sam Jones, bass; Louis Hayes, drums.

Los Angeles; October 12, 1960

(RLP 12-9342 A)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY



RIVERSIDE

STEREOPHONIC

Movin' Along: WES MONTGOMERY

RS 9342

LONG PLAYING

SIDE

- I. BODY AND SOUL (7:18)
- 2. SO DO IT! (6:04)
- 3. SAYS YOU (4:57)

Wes Montgomery, guitar (No.'s 2, 3) and bass guitar (No. 1); James Clay, flute (No. 1) and tenor sax (No. 2); Victor Feldman, piano; Sam Jones, bass; Louis Hayes, drums, Los Angeles; October 12, 1360

(RLP 12-9342 B)

BILL GRAUER PRODUCTIONS INC.

MOODSVILLE

203 S. WARHINGTON AVE., BENGSUFIELD, N. J.

LIKE COZY

MVLP 19 SIDE I



MICHOGRADOVS

1. LIKE GOZY
(Smarry Scatt/Printing Music, BMI)
2. ESTEL GIRL BLUE
(Rougers & Next)
3. LAUPA
(Zear Instruct/Outyl Roktip)
4. YOU DO SOMETHING TO ME

HIGH FIDELITY

MOODSVILLE

203 S. WARMINGTON AVE. BURDENFIELD, N. J.

LIKE COZY

MVLP 19 SIDE 2



MICHGONOOVE

T. DNOE IN A WHILE

2. REES | Bill

S LANGE TILLY VOO DOWN

A MY MEARY STRONG STRAIN

OF REAL STREET STR

HIGH FIDELITY

CADESHA

SKA-03-A

45 RPM

Written, arranged and produced by: C. Johnson

Time: 5:04 © 1986

COME LET ME LOVE YOU

(C. Johnson)

Colin (SKA) Johnson

CADESHA

SIDE B SKA-03-B

45 RPM

Written, arranged and produced by: C. Johnson Time: 4:05 © 1986

LIVING IN FOREIGN LAND

(C. Johnson)

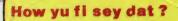
Colin (SKA) Johnson



HYFSD-016 SIDE A DIST. BY:

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(M. Mackerel)
MAJOR MACKEREL





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VERSION





SIDE AA

MASTER



SIDE A CFR 9054 45 RPM

Produced By ANDREW MINOTT

POSITIVE RESPONSE

POSITIVE RESPONSE

1. Radio Mix

2. Club Mix

Ron de Nero)

2. Ron de Nero)



SIDE B CFR 9054 **45 RPM**

Produced By ANDREW MINOTT

. Positive & Nasty Dub 2. Double Trouble (Ron de Nero & Daddy Andrew) Daddy Andrew) One of the control of the contro



Prod. by: **Dudley Swaby**

(C) (P) 1990

Dist. by: V.P. Records 170-21 Jamaica Ave., Queens, New York

Tel: (718) 291-7058

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LADY REESA / TIGER

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Version

Version $V_{AMAICA-ALL\,RIGHTS\,RESERVED}$







SYLLART RECORDS

38779-1

B

LOKASSA

ET SOUKOUS STARS

LAGOS NIGHT (Lokassa)
SWEET MOTHER (Nico Mbarga)
CHRISTIANA (Nico Mbarga)
AKI SPECIAL (Nico Mbarga)
AKI SPECIAL (Nico Mbarga)
WELLENGA (Nico Mbarga)
WELLENGA (Nico Mbarga)
OH DEATH (Nico Mbarga)
LAGOS NIGHT (Lokassa)
Syllart Productions

Syllart Productions



Sharrachie

2

SIDE ONE

SHANACHIE 43099

COCOA TEA

Authorized

- 1. HUNTED WANTED
- 2. Low Profile 3. Chilling Out
 - 4. PERFORMANCE EVALUATION
 - 5. MAY DAY, MAY DAY

Shanadhie

SIDE TWO

SHANACHIE 43099

COCOA TEA

Authorized

- 1. ONE AWAY WOMAN
 - 2. GET ROTTEN
- 3. LIKE A LOVE SONG
 - 4. COOLING OUT
 - 5. VERY BEST



PANTA

33.3 RPM STEREO

6 PANTA

1. Clean 4:03
2. Dirty 4:04
3. Instrumental 4:04

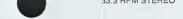
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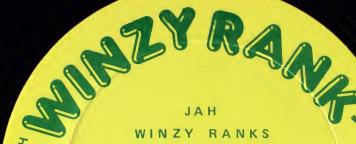
6 Panta

6









Produced by: W. Guthrie

Beeper:

1-917-884-2769 A WINZY BANKS

SIDE A WR-001

1. I AND I A RASTA

2. ROOTS HOLD ON

OF THE OWNER OF THE RECORDER OF THE RECOR

JAH

Produced by: W. Guthrie

SIDE B

Beeper:

1-917-884-2769

A WINZY RANKS

SIDE B WR-001

1. NO WARRIOR

2. WARNING

2. WARNING

OF THE OWNER OF THE RECORDIO WARRIOR

RICHTS RESERVED 17V 4502 770 1505) CALINOHIIAN. RECORDS DUPLICATION 15 Produced by ·SIDE -A-1 P.KHOURI Time 5:30 C. CALDERON CHRISTMAS "REGGAE" Medley 1.- JINGLE BELLS 2.- SANTA CLAUS IS COMING TO TOWN 3.- WINTER WONDERLAND TIOLATION OF 4-SILVER BELLS (Copyright control on all songs) Kak Eddie Lovette APPLICABLE

MICH TS RESERVED 17V 1502 778 (505) K RECORDS Produced by : P. KHOUR! SIDE A-2 C. CALDERON Time 6:20 CHRISTMAS "REGGAE" Medley 1.- BLUE CHRISTMAS 2.- HAVE YOURSELF A MERRY CHRISTMAS K&K RECORDS 3.- SILENT NIGHT TOLATION OF 4.- THE CHRISTMAS SONG (Copyright control on all songs) Eddie Lovette APPLICABLE LAWS



45 SPECIAL - SIDE 1

(1) IF I RULE THE WORLD - PAD ANTHONY
(2) A HOW IT RAM SO - RENEGADE & EDDIE MURRAY

E.M. 017 45 RPM



Pub. Jamfrika Records
(EMI)

EXECUTIVE PRODUCER - STAMMA HAUGHTON PRODUCER - EDDIE MURRAY

JAH MIKE MIX

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45 SPECIAL - SIDE 2

(1) RUN COME - ADMIRAL TIBBETT (2) RAM IT AGAIN - PAD ANTHONY & SHIRLEY B

E.M. 017 45 RPM



Pub. Jamfrika Records (BMI)

EXECUTIVE PRODUCER - STAMMA HAUGHTON PRODUCER - EDDIE MURRAY

JAH MIKE MIX

AL AIGHTS RESERVED - Unauthorized Copying Prohibited.

Pump Up The Gas Tempest

Produced by: Ant boogie for Boogiemen Entertainment Vocal arrangement by: Alan Blount for A.P.B. Music Mixed by: Robert Goins, Ant Boogie, Alan Blount President: Robert Goins Management: Mariah contact Al (646-294-3485)





Records Inc. SIDE B GO1

33 1/3

Track 3 T.V. 4:16
Track 4 Instrumental 4:16
Track 5 Accapello 3:04

Publishers: Ice Cream, Cake, Cookies A.S.C.A.P.
Behinde the Sign A.S.C.A.P. P.M. Studio A.S.C.A.P.
Maker of Sound's A.S.C.A.P.
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E-mail Gorecordsinc@optonline.net Tel (718-295-6227)
299 Broadway, New York, New York.
10007 Suite 1800 Bronx Office
355 East 184st Bronx NY,
10458 Suite 828

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Pump Up The Gas Tempest

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Management: Mariah contact AI (646-294-3485)





Records
The
SIDE A
GO1
33 1/3

Track 1 Street Vocal's 4:16
Track 2 Radio Version 4:16

Publishers: Ice Cream, Cake, Cookies A.S.C.A.P.
Behinde the Sign A.S.C.A.P. P.M. Studio A.S.C.A.P.
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355 East 184st Bronx NY,
10458 Suite 828
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FUTTURE

REMIDIES

NIT-1191A (BMI/ASCAP)

> THIS SIDE 1. "Vibe"

(RADIO REMIX)

"Code of The Streets"

(RAP_MIX)

"When I Need Somebody"

(CLUB REMIX)

4. "Got Me Weiting"

(L.P. MIX)

33 1/3 RPM STEREO

OTHER SIDE 1. Got Me Walling

(HIP HOP REMIX) 2. " Beeped You"

(CLUB REMDO)

(ACAPELLA MIX)

a. "Got Me Welling

(INSTRUMENTAL)

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WORLD

TELEX 4973708WORLDUI

Produced & Arranged by:

MORWELL



SIDE A

WENDIS 3032

DEVOTED TO YOU (Adapted)

KEN BOOTHE & ALTON ELLIS



SO COMPANY OF THE SECONDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE OF THE SECONDED PUBLIC PUBL

Marketed By:

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WARLD ENTERPRISE

TELEX 4973708WORLDUI

Produced & Arranged by:

MORWELL



SIDE B

WENDIS 3032

VERSION







Produced by
Don & Sonia Moodie
Pub.: Don—One
ASCAP

MUSIC: COMPUTER PAUL

SIDE A DO-042 33 1/3 rpm



(Miguel Dwyer)

MAJOR SAM

2. SAD MISTAKE (3:53)

POLY FAMOUS

3. HOT (
Patrick Mayne)
TUFFEST



826-1301

Don One Sound Studio 2293 Bedford Avenue Brooklyn, N.Y. 11226 (718) 826-1301



Produced by Don & Sonia Moodie Pub.: Don-One **ASCAP**

MUSIC: COMPUTER PAUL

SIDE R DO-042 33 1/3 rpm

 IF YOU DID HEAR (4:00) (Miguel Dwyer)

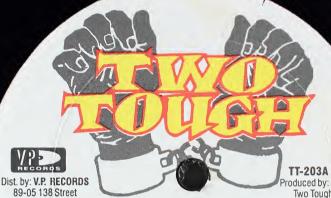
MAJOR SAM

2. EVER FRESH (3:55) (Patrick Mayne) **TUFFEST**

3. WATCH YUH TALK (4:01) (Jason Patterson)

GENERAL KID





Jamaica, NY 11435 Tel: (718) 291-7058 Fax: (718) 658-3573 also VP of Florida 5893 S.W. 21st. Street W. Hollywood, Fl. 33023

PRODUCTIONS, INC.®

45rpm Produced by: Mr. Tough for Two Tough Records 545 Eighth Ave., Suite 401 New York, NY 10018 301-468-6706 Fax: 301-468-6809 Spotted Paw Music/BMI

Tel: (305) 966-4744

SIXTY SEXY GIRLS

SNAGA PUSS

SNAGA PUSS

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Jamaica, NY 11435 Tel: (718) 291-7058 PRODUCTIONS, INC.® Fax: (718) 658-3573 also VP of Florida 5893 S.W. 21st. Street

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W. Hollywood, Fl. 33023 Tel: (305) 966-4744

MANIAC
DADDY SCREW

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Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"

SIDE A

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-582-A

LADY LOVE

(Adapted)

RICHIE STEPHENS

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SW Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"



©1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-582-AA

SIDE AA

KUTCHIE KUTCHIE (M. Grant)

NIGGER MIKEY

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FOUR SEASONS LOVER LEROY GIBBON

(P)(C) 1988

Produced & Arranged by: Prince Jammys
Phone: 38880
Distributed by:

SIDE ONE SPLP6

Arranged by:

Cleavie

1. FOUR SEASONS LOVER

Made In 3. THIS MAGIC MOMENT

OVER

Sounds 15 Bell Road,

Dynamic

Kgn., 11 923-9138,

4. BUILD UP THE VIBES 923-9168

5. LOVER'S QUESTION

ALL RIGHTS RESERVED

Arranged by: Stealie &

Cleavie

Made In Jamaica

SIDE TWO SPLP6

> WHY ARE YOU GOING? Sounds SAMFIE GIRL

3. SHE'S MY BABY

CUPID

SPREAD OUT

(P)(C) 1988

Produced & Arranged by: **Prince Jammys** Phone: 38880 Distributed by:

Dynamic. Sounds

Kgn., 11 923-9138, 923-9168

ALL RIGHTS RESERVED



SIDE ONE Pub. Rims Music, ASCAP. Produced by: I & T Productions Horns Arranged by:

WANT TO DANCE (Roger Lewis)

Unauthorized

d Copying is Not

TOP FIANKING

PRODUCTION

STEREO

GEOGETTE G.G. RUMPH

Records 2128 Opercrys Jan.



Unauthorized TOP BANKING **PRODUCTION** STEREO Copying Is Not Pa

SIDE TWO

CINCERELLA SYMPHONY

FATMAN RIDDIM SECTION

nking Records 2128 Opelocus

THE MIGHTY BUGNA FIRE AND SMOKE 92

A. 1. The Count P.F.H. 2. In the Whole B. 1. The Count P.F.H. (Dub) 2. In the Whole (Dub)

All Music Played and Arranged by: PAT EDWARDS
Lyrics and Melody by: DAVID (The Mighty Bugna) JAMES
Background Vocals: S. CUNNINGHAM and C. WILLIAMS

Produced by: **DAVID JAMES**Co-producer: **B. MARCELLI**

Distributed by: D.J. RECORDS IN N.Y.C. (212) 893-7481

D J RECORDS

(1) THE COUNT (P.F.H.) - 5:20 (2) IN THE HOLE - 5:35



EMERALD ISLE PRODUCTION

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D J RECORDS

(1) THE COUNT (P.F.H.) (DUB) -- 5:20 (2) IN THE HOLE (DUB) -- 5:35



EMERALD ISLE PRODUCTION



Don't Know What We Will Do

(C. Bird)

AYINDE

Featuring "Feddah"

FT-103A

Unouthorized copying is prohibted



"Dun Style"

AYINDE Featuring "Feddah"

FT-103B

Unauthorized copying is prohibted





DYNAMIC SOUNDS AF 135 COPYRIGHT CONTROL

STEREO SIDE A DISCO 45

WIDE AWAKE IN A DREAM
(WALLACE)
BARRY BIGGS & DEAN FRASER
PRODUCED & ARRANGED BY
BARRY BIGGS
MIXED AT DYNAMIC SOUNDS BY
G. J. CHUNG

Manufactured Under Licence by Dynamic Sounds





1981 DYNAMIC SOUNDS AF 135 COPYRIGHT CONTROL

STEREO SIDE B DISCO 45

WIDE AWAKE IN A DREAM (WALLACE)
BARRY BIGGS & DEAN FRASER PRODUCED & ARRANGED BY BARRY BIGGS
MIXED AT DYNAMIC SOUNDS BY G. J. CHUNG



A Rights Reserve



Produced By Sean Charword Global Control Sharp, Featuring Jah & Chief

Produced By Sean Charword Global Control Sharp, Featuring Mixed by Smastere Executive Provention Research Executive Provention Research Control Sharp, Featuring Jah & Chief

Ph: 908-653-9110 Fax: 908-653-9114

Rights Reserved



SIDE 2 Dist. By Studio One Records

215 - 324-4830

ACKEE RED MUSIC



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45 DISCO

Backed by Tony Cadogan



Recorded at Kross Studio Mix: Phillip Smart

SIDEA

FR 4221

JULIE ON MY MIND
(Adapted)

WINSTON JONES

VERSION

Produced & Arranged by W. Jones
Dist. by Flames Records
(718) 282-4236



45 DISCO

Backed by Kross Connectin



Recorded at Kross Studio Mix. Kross Studio

RICGAE

SIDEB

JUL ON MY MIND

FR 4221

WINTON JONES

VERSION

Produced & Arranged by W. Jones
Dist. by Flames Records
(718) 282-4236





P 1994

MADE IN GERMANY

MATO GROSSO

MISTERY
(Simele Amele Mix) (4.36)

SIDE 2

45 rpm

GEMA
(Biem Countries)

G. Pegoraro/M. Biondi)
Ed. Mus. Camaleonte

(G. Pegoraro/M. Biondi)
Ed. Mus. Camaleonte

(P) 1994 MADE IN GERMANY

C. J.C.F. RECORDS

CARL B. MOXIE

Written & Produced by CARL B. MOXIE For Concerned Jamaican Citizens & Friends, Inc.



Mixed & Recorded at Kross Power Station *1 2141 Cortelyou Rd. Brooklyn, N.Y.

© C.B. 1990

45 RPM

SIDE A **CBM-002**

Stereo CRY FREEDOM

CRY FREEDOM

CRY FREEDOM

CRY FREEDOM

THIS RECORDING IS STRICTLY PROMINED

THIS RECORDING IS STRICTLY PROMINED

C.J.C.F. **RECORDS**

CARL B. MOXIE

Written & Produced by CARL B. MOXIE For Concerned Jamaican Citizens & Friends, Inc.



Mixed & Recorded at Kross Power Station *1 2141 Cortelyou Rd. Brooklyn, N.Y.

© C.B. 1990 **45 RPM**

SIDE AA CBM-002

Stereo

YOU ARE A SPECIAL PERSON

YOU ARE A SPECIAL PERSON

THIS RECORDING IS STRICTLY PROPRIED.



MR. BISSESSAR
WAYNE Mc DONALD
Music Arranged & Produced By
KENNY PHILLIPS

JERRY



Tassa by All Star Tassa Boys Leader: Maano Jaikaran

SIDE B

COME TOGETHER
WAYNE Mc DONALD
Music Arranged & Produced By
KENNY PHILLIPS





Joe Frasier

Produced by Audia Archibald Lloyd Campbell Distributed by V.P. Records 170-21 Jamaica Ave Queens N.Y. 11432 718-291-7058





AS WE LAY (Larry Troutman - Billy Beck)

(Larry Troutman - Billy Beck)

MARIE BAINES

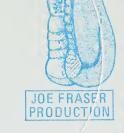
MARIE BAINES

PROPING ISSTRICTLY

PROPING ISSTRICTLY

Joe Frasier

Produced by Audia Archibald Lloyd Campbell Distributed by V.P. Records 170-21 Jamaica Ave Queens N.Y. 11432 718-291-7058



LAY ME DRUMMER CAT PAUL (Larry Troutman - Billy Beck)





Side A
© Pub. '86

STEREO
331/3 R.P.M.
A & T PROD.
-- Featuring -C. GARNETT
(Saxaphone

LIMBO BREAK CALYPSO BRIGO S. ABRAHAM

Arr. LESTON PAUL Distributed by F & Z 416 Ocean Ave. Brooklyn, N.Y. 11226 (718) 692-1130



(c) Pub. '86

331/3 R.P.M. A & T PROD. - Featuring --C. GARNETT (Saxaphone

BEAUTY CALYISO BRIGO S. ABRAHAM

Arr. LESTON PAUL Distributed by F & Z 416 Ocean Ave. Brooklyn, N.Y. 11226 (71) 693-1130



Froduced by Gyasi Addae

45 RPM



Distributed by Gyasi Enterprise Brooklyn, NY 11203 Phone: 718-856-3053

GA-070-A

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EMOTION (Adapted)

SONIA ALLEYNE VERSION COMPUTER PAUL

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Produced by Gyasi Addae

45 RPM

Distributed by Gyasi Enterprise Brooklyn, NY 11203 Phone: 718-856-3053

GA-070-B

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EMOTION
ACAPPELLA MIX
SONIA ALLEYNE

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GOT TO BE CAREFUL

(T. TUFF) TONY TUFF



Dist. By V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432

VPRD-246-B

VERSION



207 SIDE A



DISCO 45 RPM

THE LOOK OF LOVE

(A. Davis)

Tony Scott & The Gorganites

Produced by Mr. & Mrs. Al Davis and K. Bedford

Dist, by Keeling Record World 190 W. 135th Street New York, New York (212) 281-0967



207 SIDE B



DISCO 45 RPM

SWEET, SWEET, SWEET

Tony Scott & The Gorganites

Produced by Mr. & Mrs. Al Davis and K. Bedford

Dist. by Keeling Record World 190 W. 135th Street New York, New York (212) 281-0967

JAM DOWN

ROMOTRONIAC

JAM DOWN 27 Finney Lane Stamford, CT 06902 Side A



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ROMOTRONAR

ARLENE
HERVIN PORTER

P H. Porter



Jah Life ...

Produced by Hyman Wright

BAD BOY MUST COME A ROAD

SIDE A. (UGLY MAN & H. WRIGHT)

JLM001A

Prod. by: HYMAN WRIGHT & PERCY CHIN

Pub.by: JAH LIFE MUSIC

Dist. by: Life Time (305) 624-1245

Jah Life ((718) 469-4800

Kenyon (305) 883-5665

COPYING IS



Produced by: Hyman Wright

SIDE B.

VERSION COMPUTER PAUL

JLM001B

Recorded at: BRAVEL STUDIO IN BROOKLYN Prod. by: HYMAN WRIGHT & PERCY CHIN

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GIRL OF MY PLEASURE

ADMIRAL BAILEY

ADMIRAL BAILEY

Copyright despress

Copyright des **GIRL OF MY PLEASURE**



YOU OWN THE MAN

MAJOR SAN

MAJOR SAN

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DISCO 45

SIDE A

Produced by Edgar Whyte

Made in Jamaica

- (P) 1987
- (C) 1987

Distributed by VP Records, 170-03 Jamaica Ave, Queens N.Y. 11432 U.S.A.

Tel: (212) 291-7058

THAT GIRL JOHN HOLT

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DISCO 45

SIDE B

Produced by Edgar Whyte

Made in Jamaica

- (P) 1987
- (C) 1987

Distributed by: VP Records, 170-03 Jamaica Ave, Queens N.Y. 11432 U.S.A. Tel: (212) 291-7058

VERSION

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3099-A

STERED

JESSY DIXON And The CHICAGO COMMUNITY CHOIR

1. WALK ON
2. IT'S ALRIGHT WITH ME
3. I LOVE THE LORD
4. FATHER I STRETCH MY HAND
TO THEE



JESSY DIXON And The CHICAGO COMMUNITY CHOIR

1. THE IMPOSSIBLE DREAM
2. MUST JESUS BEAR THE CROSS ALONE
3. IVE COME A LONG WAY
4. A LONG WAY
4. A LONG WAY
5. A LONG WAY
6. A

5. I CAN'T SEE MYSELF WITHOUT



TA

YOUR GOOD DEEDS THE DIXIE HUMMINGBIRDS

SIDE 1 STEREO



PL 144 (PL 144 A)

- 1. YOUR GOOD DEEDS (I. Tucker) Lion Publishing Co. Inc. (BMI)
- 2. YOU OUGHT TO HAVE BEEN THERE (J. Walker) Lion Publishing Co. Inc. (BMI)
- 3. WHAT ARE YOU DOING FOR YOUR SOUL (I. Tucker)
 Lion Publishing Co. Inc. (BMI)
- 4. DOING ALL THE GOOD I CAN (J. Walker) Lion Publishing Co. Inc. (BMI)
 - 5. GOD IS GOOD (I. Tucker) Lion Publishing Co. Inc. (BMI)



TM

YOUR GOOD DEEDS THE DIXIE HUMMINGBIRDS

SIDE 2 STEREO



PL 144 B)

- 1. AM I BORN TO DIE (Traditional)
- 2, WORKING FOR MY CROWN (I. Tucker)
 Lion Publishing Co. Inc. (BMI)
- 3. CONFIDENTIAL GOD (I. Tucker) Lion Publishing Co. Inc. (BMI)
- 4. ONLY JESUS (J. Walker) Lion Publishing Co. Inc. (BMI)
- 5. SOMEONE IS WAITING (J. Walker)
 Lion Publishing Co. Inc. (BMI)

RECORDS OH-BREAKABLE 33%

SAVOY MG-14333-A

LONG

James Cleveland Presents

1. THANK YOU JESUS FOR MY JOURNEY

2. ALL GOD'S CHILDREN

3. 'TIS SO SWEET

4. I CAN'T TURN AROUND

MICROGROOM PLAYING

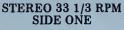
RECORDS ONBREAKABLE 335AR 3 SAVOY MG-14333-B James Cleveland Presents MICROGROOM FONG 1. OUR GOD 2. BE STILL MY SOUL HOU THINKEST LORD OF ME 4. I'M RUNNING FOR MY LIFE P1974 Savoy Record Co., Inc. PLAYING

"LIVE"

(Cleophus Robinson)

(P) 1981 AVI Records, Inc. 1981 AVI Record Dist. Corp. All Rights Reserved





AVI-50022 Produced By: Shannon Williams

- 1. STRANGE THINGS HAPPENING 5:03 (R. Tharpe) Mills Music 2. I LOOKED DOWN THE LINE 5:37

- Arr. (Sister Rosetta Tharpe)
 3. HOW I GOT OVER 5:55
 (C. Ward) Andrea Music (SESAC)

"LIVE"

(Cleophus Robinson)

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STEREO 33 1/3 RPM SIDE TWO

AVI-50022 Produced By: Shannon Williams

- 1. BECAUSE HE LIVES 5:29
- (Gaither) Gaither Music 2. DIDN'T IT RAIN 5:10
- 3. GRÁNDMA'S HANDS 3:29 (B. Withers) Interior Music (BMI) 4. I CAN PRAY 4:50 (C. Robinson) Paul & Shad Music

RECORDS ON BREAKABLE SON A MG-12171 MG-12171-B THE JAZZ MESSENGERS MICROGROOM LONG 1. UGH! 2. MIRAGE REFLECTIONS OF **BUHAINIA** PLAYING





BLUES ON TOP OF BLUES

B. B. KING

BLS-6011-A Side 1



331/3 RPM STEREO

1.	HEARTBREAKER	2:33
2.	LOSING FAITH IN YOU	2:55
3.	DANCE WITH ME	3:05
4.	THAT'S WRONG LITTLE MAMA	2:45
5.	HAVING MY SAY	2:35
6.	I'M NOT WANTED ANYMORE	2:23

All Composed by: B. B. King

All Composed by: B. B. King
Published by: Pamco/LZMC-BMI





... IS WHERE IT'S AT! RECORDS

BLUES ON TOP OF BLUES B. B. KING

BLS-6011-B Side 2



331/3 RPM STEREO

1.	WORRIED DREAM	2:47
2.	PAYING THE COST TO BE THE BOSS	2:35
3.	UNTIL I FOUND YOU	2:25
4.	I'M GONNA DO WHAT THEY DO TO ME	3;00
5.	RAINING IN MY HEART	2:26
200	NOW THAT YOU'VE LOCK ME	2.25

All Composed by: B. B. King

All Composed by: B. B. King
Published by: Pamco/LZMC-BMI

Words **Wanting**

曲婉婷我为你歌唱



Side A 33 RPM

- 1. Time, My Friend 2. 爱的海洋 Love Ocean
- 3. 阳光下的我们 Us Under The Sunshine
- 4. STHU 5. Joker Needs Laughter Too





Say The Words **Wanting**

曲婉婷我为你歌唱



Side B 33 RPM

- 1. 我为你歌唱 When It's Lonely 2 Sing For You
- 3. Love Struck Me Down
- 4. My Little Friend 5. Exit This Way







Bluebird The Two Side A

DM023 - Big Mountain Resistance 33RPM

















WITH DEVILS AMONGST US ALL TKILL

SIDE B

trustkill

TOMORY AND TOUCHON THE AVENUE FOURTH

Virginary Confusion Congress Applicate 1 VIII the Belling Chief Pare Finday

transsolar Records .

Good Manns Karl War ante CHBUN TURNING THE CHROND THE STATE OF THE CHROND TH **CHRON TURBINE** THIS ISS

SOI DINILLIANE NO LICENTED TO ST. **CHRON TURBINE** THIS OVER = THISTS

fingered



JOE'S **BLUES** JOHNNY HODGES/ WILD BILL DAVIS

1. JOE'S BLUES-6:93 (Davis) Strethen Music-BMI 2. I'LL WALK ALONE-4:23

(Styne-Cahn) Mayfair Music-ASCAP

3. HARMONY IN HARLEM-3:30 (Ellington-Hodges-Mills) American Academy of Music-ASCAP

4. WARM VALLEY-4:27 (Ellington) Robbins Music-ASCAP

V/8617 A

V/8617 A

(GS-VG-122)

(GS-VG-122)

A O_{IVISION} OF METRO-GOLDWYN-MAYER, INC. - Hade III.

JOE'S **BLUES** JOHNNY HODGES/ WILD BILL DAVIS

V/8617 B

1. WILD BILL BLUES-5:10 (Hodges) Tempo Music—BMI

- 2. SOMEBODY LOVES ME-4:55 (Gershwin-DeSvlva-MacDonald) New World Music/ Ross Jungnickel-ASCAP
- 3. SOLITUDE-6:00 (Ellington-DeLange-Mills) Amer. Academy of Music/ Scarsdale Music-ASCAP
- 4. CLEMENTINE-3:10 (Strayhorn) Tempo Music-BMI

V/8617 B

(65-VG-123)

(65-VG-123)

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(65-VG-123)

(65-VG-123)

(65-VG-123)



CANTED ANTIOLS BECORDS INC. NEW YORK 19. 4. T. WASHINGTON



STEREO Phonic





THE SWINGERS! DAVE LAMBERT - JON HENDRICKS - ANNIE ROSS

ZOOT SIMS, tenor; RUSS FREEMAN, piano; FREDDIE GREEN, guitar; *JIM HALL, guitar; ED JONES, bass; SONNY PAYNE, drums.

SIDE 1



(A-3058)

- 1. AIREGIN (Hendricks-Rollins)
- 2. BABE'S BLUES (Hendricks-Weston)
- 3. *DARK CLOUD (Hendricks-Weston)
- 4. JACKIE (Ross-Grey)
- 5. SWINGIN' TILL THE GIRLS COME HOME (Hendricks-Pettiford)

High Fidelity Recording

STEREO Thomic

331/3 RPM Microgroove



THE SWINGERS! DAVE LAMBERT - JON HENDRICKS - ANNIE ROSS

ZOOT SIMS, tenor; RUSS FREEMAN, piano; FREDDIE GREEN, guitar; *JIM HALL, guitar; ED JONES, bass; SONNY PAYNE, drums.

SIDE 2



(B-3058)

- 1. FOUR (Hendricks-Davis)
- 2. LITTLE NILES (Hendricks-Weston)
- 3. WHERE
- (Hendricks-Weston)
 4. *NOW'S THE TIME
- (Hendricks-Parker)
 5. *LOVE MAKES THE WORLD GO 'ROUND (Jon Hendricks)

High Fidelity Recording

STEREO Phonic

331/3 RPM Microgroove

Stereo PACIFIC JAZZ

LITTLE BIRD SUITE/DICK GROVE ORCHESTRA

SIDE 1



ST-74

- 1. NIGHTHAWK -- 2:55 (Dick Grove)
- 2. BIRD OF PARADAISO 8:18
 (Dick Grove)
- 3. MOSCA ESPANOLA -- 5:00 (Dick Grove)

All material published by PJLA PUBL. CO./ASCAP

(A-4056)

Siereo PACIFIC JAZZ

LITTLE BIRD SUITE/DICK GROVE ORCHESTRA

SIDE 2



ST-74

- 1. LITTLE BIRD 2:15 (Grove-Jolly-Welfe)
- 2. CANTO DE ORIOLE 6:05
- 3. DOODAD 2:25 (Dick Grove)
- 4. CIRCLET 4:59 (Dick Grove)

All material published by PJLA PUBL. CO./ASCAP

(except "Little Bird"/Wolfe-Mills Music/ASCAP)

(B-4056)







Original Motion Picture Score

HANG 'EM HIGH

HANG 'EM HIGH - 2:56

RACHEL (Love Theme) 3:00

TUMBLEWEED WASON - 4:15

BORDELLO - 1:37

I'LL GET 'EM MYSELF - 3:00

Composed And Conducted by

Dominic Frontiere

Composed And Conducted by

Composed And Conducted by

Dominic Frontiere

Composed And Conducted by

Dominic Frontiere











Original Motion Picture Score

HANG 'EM HIGH

RACHEL (Love Theme), 2:34
HANG 'EM HIGH (Reprise) 2:02
IT'S NO DEAL - 3:25
THEY TOOK ME - 3:00
HANG 'EM HIGH - 2:56

Composed And Conducted by
Dominic Frontiere

Composed And Conducted by
Dominic Frontiere

Sunnanyon 'Sunnanyon' (June 1999 usua) usual units 1991 units 1991



ARISTA

ARISTA'S JANUARY R & B BEST BETS

ALS 05 SIDE 1 (ALS 05 SA) 331/a RPM P 1977 Arista Records, Inc. For Promotion Only. Ownership Reserved by Arista Records, Inc., Sale is Unlawful. (3:29) Jack and Jill - RAYDIO from the Ip AB 4163 2. Is This A Love Thing - RAYDIO (4:00)from the Ip AB 4163 3. What It Is - GARNET MIMMS (3:36)from the Ip AB 4153 4. Johnny Porter - GARNET MIMMS (3:49)from the Ip AB 4153 5. How's Your Love Life - EDDIE KENDRICKS (3:30)from the Ip AB-4170 6. Ain't No Smoke Without Fire - EDDIE KENDRICKS (4:08)from the Ip AB 4170

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ARISTA

ARISTA'S JANUARY R & B BEST BETS

ALS 05 (ALS 05 SB) 1977 Arista Records, Inc.



SIDE 2

331/3 RPM
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1. Pack Up Your Bags - HARVEY MASON (3:29) from the lp AB 4157
2. What's Goin' On - HARVEY MASON (5:00) from the lp AB 4157
3. Straight From The Gate - HEADHUNTERS (5:30)

from the Ip AB 4146
4. Got To Give It Up - PHAROAH SANDERS (3:28)
from the Ip AB 4161

5. Answer Me My Love - PHAROAH SANDERS (2:54) from the lp AB 4161

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AHMAD JAMAL AT THE BLACKHAWK

Side 1 N08Y-1753



#11834 STEREO

1. I'LL TAKE ROMANCE

Oakland & Hammerstein - Bourne, Inc., ASCAP MY FUNNY VALENTINE

Rodgers & Hart - Chappell, ASCAP 2. LIKE SOMEONE IN LOVE

Van Heusen & Burke

Burke & Van Heusen, Inc., ASCAP

3. FALLING ...
Rodgers & Hart - Chappell & Co., ACL.
A. THE BEST THING FOR YOU
Irving Berlin-Berlin Music Corp., ASCAP Rodgers & Hart - Chappell & Co., ASCAP

CHESS PRODUCING CORP. CHICAGO.

AHMAD JAMAL AT THE BLACKHAWK

Side 2 N08Y-1754



#11835 STEREO

1. APRIL IN PARIS Harburg & Duke - Harms, Inc., ASCAP 2. THE SECOND TIME AROUND (an Heusen & Kahn - Miller Music Corp., ASCA) 3. TWO DIFFERENT WORLDS Frisch & Wayne - Princess Music Corp., ASCAP 4. NIGHT MIST BLUES

LPS-703 CHICAGO:



RLP-55554



DECIMAS GUAJIRAS CHANITO ISIDRON Y LAS GUITARRAS DE OJEDA

1-SORDO DEL CAÑON 1ra. 2-SORDO DEL CAÑON 2da. 3-LA VIUDA Y EL COMPADRE 4-FOTOGRAFO FRACASÁDO 5-NOMBRES CONTRADICTORIOS 6-UN MARIDO DESCONTENTO



RLP-55554



DECIMAS GUAJIRAS CHANITO ISIDRON Y LAS GUITARRAS DE OJEDA

1-YO NO QUIERO MUJER GORDA / 2-LAS COSAS DE MI SUEGRA 3-LA POLIZA DE SEGUROS 4-LA BODA DE TRINO 5-TU RELOJ PASTORA 6-YO NO QUIERO MUJER DELGADA

JAMES MOODY "GREAT DAY"



Side 1 PR4S-5616



#12761 **STEREO**

I. GREAT DAY McIntosh/Kayak Music, Inc., BMI 2. THE SEARCH McIntosh/Tomac Music, BMI 3. LET'S TRY McIntosh/Kayak Music, Inc., BMI 4. ONE NEVER KNOWS LPS-725

LPS-725

CHESS PRODUCING CORP. CHICAGO.

JAMES MOODY "GREAT DAY"



Side 2 PR4S-5617



#12762 STEREO

1. OPALES' QUE Sandole/Tomac Music, BMI 2. BLUES IMPROMPTU Moody/Tomac Music, BMI

3. MALICE TOWARD NONE McIntosh/Hendricks Music, ASCAP

LPS-725

CHESS PRODUCING CORP. CHICAGO, IV 60616



DMD 1356

LEATHER

33 1/3 RPM

STEREO



A SIDE

WALKING

12" VERSION/4:35 **INSTRUMENTAL/5:41**

(Ernie Youngblood)
Velvet Voice Music, Inc., ASCAP ST-DM-57217/57218-SP Produced by John Cherry for
Velvet Voice Music, Inc.

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DMD 1356

LEATHER

33 1/3 RPM

STEREO



B SIDE

WALKING

12" VOCAL/6:16

12" VOCAL (ALT)/6:05

(Ernie Youngblood) Velvet Voice Music, Inc., ASCAP

ST-DM-57219/57220-SP

PROMOTIONAL COPY
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OROLAGO CORP. 75 ROCKEFELLER PLAZA, N.Y. N.Y. AMARINER COMMUNICATIONS





Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"



@1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-586-A

SIDE A

SEA OF LOVE
(Adapted)
JUNIE RANKS & JOHN MOUSE

All Rights Reserved



Produced by Patrick Roberts & Kirk Dayje Arrantice



W 1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-586-AA

SIDE AA

MI NAH EASE UP
(Adapted)
JOHN MOUSE

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PROMOTIONAL ONLY - SPECIAL FOR RADIO

Side A

Time: 5:59

Amber Pass Music, Inc. / Fresh Idens (ASCAP)

Amber Pass Music, Inc. / Fresh Idens (ASCAP)

DENROY MORGAN

Produced by Bert Reid for Bert Reid Productions, Inc.
(2) 1982, Backet Records, Inc.
(3) 1982, Backet Records, Inc.
(4) 1980 Backet Records, Inc.
(5) 1980 Backet Records, Inc.
(6) 1980 Backet Records, Inc.
(7) 1980 Backet Records, Inc.
(8) 1980 Backet Records



PROMOTIONAL ONLY - SPECIAL FOR RADIO



Time: 5:59

HAPPY FEELING (Inst.)

Fools Proyer Mulic, Inc. / Berl Reld Fusic (B11) Amber Pass Music, Inc. / Fresh (dea) (* 50 P)

DENROY MORGAN

Produced by Bert Reis for Peris Reid Productions, Inc.

R3782 Secret Factoris, Inc.

R3782 Secret Factoris, Inc.

R3782 Secret Factoris, Inc.

STEREO

EXCERPTS FROM LP 33-256

BUFFALO SPRINGFIELD
"LAST TIME AROUND"

ATCO

SIDE ONE LS-ST 124

PROMOTIONAL RECORD
FOR RECORD DEPARTMENT IN-STORE PLAY

STEREO

EXCERPTS FROM LP 33-247

KING CURTIS

"SWEET SOUL"

ATCO



SIDE TWO LS-ST 125

PROMOTIONAL RECORD
FOR RECORD DEPARTMENT IN-STORE PLAY



BIGG DOOM featuring the CLIPSE

SIDE A

P.O. Box 4535 Philadelphia, PA 19131 215.548.6330 215.222.3668

- 1. Ball Game (Radio) 3:51
- 2. Ball Game (Street) 3:51
- 3. Ball Game (Instrumental) 2:48
- 4. Ball Game (Acappella) 3:47



BIGG DOOM featuring the CLIPSE

P.O. Box 4535 Philadelphia, PA 19131 215.548.6330 215.222.3668 SIDE B

- 1. Get Em Outta Here (Radio) 3:42
- 2. Get Em Outta Here (Street) 3:42
- 3. Get Em Outta Here (Instrumental) 2:32

SPIVEY RECORDS

NAZENE

TSC 1992 Soca Embassy Distributed by NAZENE Also SPIVEY RECORDS 328 W. 125th Street New York, NY 10027 (212) 348-2273 (212) 663-5706



SIDE A DT 1132 33 1/3 RPM STEREO

- 1. Party Crashers (VOCAL)
- 2. Party Crashers (VERSION)

Written and Produced by NAZENE Arranged by NAZENE & Kenrick Georges Executive Producer: E. Hunte

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

SPIVEY RECORDS

NAZENE

TSC 1992 Soca Embassy Distributed by NAZENE Also SPIVEY RECORDS 328 W. 125th Street New York, NY 10027 (212) 348-2273 (212) 663-5706



SIDE B DT 1132 33 1/3 RPM STEREO

- 1. Bassman in Controll (VOCAL)
- 2. Bassman in Controll (VERSION)

Written and Produced by NAZENE Arranged by NAZENE & Kenrick Georges Executive Producer: E. Hunte

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

Featuring new remixes by

Jermaine Dupri
Saukrates
Buckwild
and

"Humpty" Vission

DO . A . DO 2 A







FISHBONE

33 1/3 RPM STEREO

© 1991 Sony Music Entertainment Inc.



CAS 3082 XSS 03082A Time: 4:17

SUNLESS SATURDAY

 K. Jones- Produced by Fishbone and David Kahne/Mixed by Michael Brauer/Publishers: Bouillabaisse Music/ Music Corporation of America, Inc. (BMI)

DEMONSTRATION NOT FOR SALE

FINITOD WISH TO THE TRADEMARKS OF COS INC.



33 1/3 RPM STEREO



CAS 3082 XSS 03082B

1. FISHY SWA SKA* 4:27 2. UNDERSTAND ME* * 4:04

*-K. Jones-A. Moore-**W. Kibby- *Produced by Fishbone Mixed by Niko Bolas/**Produced by Fishbone/Mixed by Byron West/From the Columbia Records Release "The Reality of My Surroundings" (46142)/Publishers: Bouillabaisse Music/Music Corporation

of America, Inc. (BMI) DEMONSTRATION

EMOTODE ARETE

THRILL

Producer Mark Perry

Phone: 923-0437

PO1

Pub. & Dist. Thrill Seaker Rec. Mix Dr. Marshall

SWEET EXTASY KERSEEN

ALL RIGHTS RESERVED

THRILL

Producer Mark Perry

Phone: 923-0437

PO1

Pub. & Dist. Thrill Seaker Rec. Mix Dr. Marshall

SWEET EXTASY VERSION

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10011. Tel (212) 645-97



Dr. Tony Garcia featuring ennifer

- 1645-9787 Manufactured and on the state of t 2. Freestyle Mix 5:32
 - 3. ACC Mix 2:10

Now that I tound you Rivers (T. Garcia, C. Molina, D. Rodriguez, C. Velasauez)

For botking all High Power recording artists. contact Mic-A-Tac Management (212) 645-9767 ext. 3.



Produced, arranged, mixed, engineered and edited by

the Legendary "Dr. Tony Garcia" and Elvin Molina. Published by Tony Garcia Music/Molina Music/ Hit & Hold Music (ASCAP)



Jennifer

D@ 1996 High Power A

Side AA

- 1. Set Off That Precious Love 4:01
- 2. Funky Mix 4:01
- 3. Freestyle Mix 4:01

Precious Love

(T. Garcia, E. Molina, D. Rodriguez, C. Velasquez) Rivers

For booking all High Power recording artists, contact Mic-A-Tac Management (212) 645-9767 ext. 3.



Produced, arranged, mixed, engineered and edited by the Legendary "Dr. Tony Garcia" and Elvin Molina.

Published by Tony Garcia Music/Molina Music/ Hit & Hold Music (ASCAP)



BRASS CONSTRUCTION



SPRO-9125 899318

NEVER HAD A GIRL (Album Version)

(Randy Muller)
Time—4:43

One To One Music Publishing Company-ASCAP (from the forthcoming LP "RENEGADES" ST-12327) Produced & Arranged by Randy Muller for The Muller Organization

> 33-1/3 RPM NOT FOR SALE

1.984 Capitol Records, Inc.



BRASS CONSTRUCTION



SPF 0-9126

NEVER HAD A GIRL (Single Version)

33-1/3 RPM NOT FOR SALE

COKE PIPE

(D. Jones)



Exec. Producer: D. McGhie Producers:

H. Barnes D. Jones

PETER METRO

D.J.-002-A—DISCO 45

Dist. by Stereo Muzik Int.
766 Burke Ave.
Bx, NY 10467
212-405-1100
212-405-1101
212-405-1101



Exec. Producer: D. McGhie Producers: H. Barnes D. Jones

VERSION

D.J.-002-B—DISCO 45

Dist. by Stereo Muzik Int.
766 Burke Ave.
Bx, NY 10467
212-405-1100
212-405-1101
212-405-1101
Expression of This Record Is Prioribited By Federal Law and Subject to City and Subject to





PI.,

Brooklyn, 11213 Ph. (212) 772-902

PLEASE STOP YOUR LYING

(ERROL DUNKLEY)

JOY WHITE & RONNIE DAVIS

DVING IS STE



BIG BEAT

ROBIN S.

"FROM NOW ON"



STEREO 33 1/3 RPM



PR 8170 A SIDE

IT MUST BE LOVE BEEN SO LONG

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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ROBIN S.

"FROM NOW ON"



STEREO 33 1/3 RPM

KENT BLACKWEE



PR 8170 B SIDE

YOU KNOW HOW TO LOVE ME MIDNIGHT THERE IS A NEED

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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BIG BEAT

ROBIN S.

KENT BLACKWELSER

"FROM NOW ON"



STEREO 33 1/3 RPM



PR 8170 C SIDE

GIVIN' U ALL THAT I'VE GOT SHINE ON ME IT'S NOT ENOUGH

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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BIG BEAT

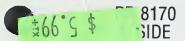
ROBIN S.

KENT BEACKALIFE

"FROM NOW ON"



STEREO 33 1/3 RPM



24 HOL 86° 57° h ALL I DO WE'RE IN THIS TOGETHER

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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EDDIE MONEY

331/3 RPM STEREO @ 1983 CBS Inc.

MBIA



AS 1821 XSS 169588 Time: 5:53

CLUB MICHELLE

-E. Money - R. Carter - M. Froom - R.C. Burton-"WHERE'S THE PARTY?" FC 38862

Publisher: Cashola Music (BMI)/Wyoming Flesh Publishing/Pending (ASCAP)

Produced by Tom Dowd* and Eddie Money *Tom Dowd for Tom Dowd Productions EMOTOD TO MARCAS F Mixed by John "Jellybean" Benitez Engineered by

Michael Hutchinson







EDDIE MONEY

331/3 RPM STEREO @ 1983 CBS Inc.



AS 1821 XSS 169576 Time: 4:04

CLUB MICHELLE

-E. Money - R. Carter - M. Froom - R.C. Burton-"WHERE'S THE PARTY?" FC 38862

Produced by Tom Dowd* and Eddie Money Mixed by John "Jellybean" Benitez

EMMOTOD &

LISA

JUMP SHOUT ROCKET TO YOUR HEART

BOYS TOWN GANG

Unicust SPEC - 1212 DISCO KICKS





Arranged and Produced by BILL CAMPBELL Published by B & B MUSIC

SIDE A STEREO CBNDIS 004

NICE & EASY

(B. CAMPBELL)

BILL CAMPBELL

MARKET BY
WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklyn, N.Y. 11203
Tel. (212) 282-7709

Arranged and Produced by BILL CAMPBELL Published by B & B MUSIC

SIDE B STEREO CBNDIS 004



INSTRUMENTAL

(B. CAMPBELL)

BILL CAMPBELL

MARKET BY WORLD ENTERPRISE RECORD DISTRIBUTERS 4905 Church Avenue, Brooklyn, N.Y. 11203 Tel. (212) 282-7705

Arranged and Produced by B. CAMPBELL for BILL CAMPBELL PRODUCTION Published by B & B MUSIC

SIDE A STEREO CBNDIS 005



SINCERELY

(B. CAMPBELL - A. CAMPBELL)

BILL CAMPBELL

MARKET BY
WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklyn, N.Y. 11203
Tel. (212) 282-7709

Arranged and Produced by
B. CAMPBELL
for BILL CAMPBELL PRODUCTION
Published by
B & B MUSIC

SIDE B STEREO CBNDIS 005

INSTRUMENTAL

(B. CAMPBELL - A. CAMPBELL)

BILL CAMPBELL

MARKET BY
WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklyn, N.Y. 11203
Tel. (\$12) 282-7709





JAM. SOUNDS PRODUCTION DIST. BY CHIN - RANDYS 7789470



PROD. BY

Part 2

Fatman Redini Service Paronnanci, Modacastina di

45 RPM

CANE
RECORDS
OD

MAKE IT WITH YOUR LOVE
WAYNE WADE

WAYNE WADE

THIS RECORDING IS STRUCTU

SUGAR



CANE
RECORDS

OD2

MAKE IT WITH YOUR LOVE
RECORDING IS STREET

OF THIS STREET

OF THIS RECORD IS STREET



ROBBIE MYCHALS

SPRO 79117

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MILE FROM PARADISE

EXTENDED VERSION (5:25) SINGLE VERSION (3:42)*

Produced by Bruce Weeden and Mike Forte

Mixed by Bruce Weeden

*Mixed by Milite Tarsia and Bruce Weeden

Written by Stacey Harcum

Peijo Music (BMI)

Bernard Music (BMI)

Bernard Music (BMI)

AND DISTRIBUTED BY ALPHA INTERNATIONAL Mixed by Bruce Weeden



ROBBIE MYCHALS

SPRO 79118 ·

Ø © 1990 Alpha International PROMOTIONAL **USE ONLY**

INSTRUMENTAL (5:22)

and Mike Forte

Mixed by Bruce Weeden

MANUFACTURED AND DISTRIBUTED BY ALPHA INTERNATIONAL RECORD



SIDE A BB-26

Produced by Frank Nickle Recorded & Mixed at Bravel Recording Studio 19 Cooper St. Brooklyn, N.Y. 11207

Tel.: (718) 574-5779

Recording Engineer: Computer Paul

Mix. Eng: Scientist

Distributed by Bravel Records 1247 Atlantic Avenue Brooklyn, N.Y. 11216 Tel.: (718) 857-2648

© P 1990

SISTER CAROL

COME BACK TO THE DANCE HALL

(Sister Carol)
All Musical Arrangements by Computer Paul
Arranged by Sister Carol



SIDE B BB-26

Problemed by Frank Nickle Recorded & Mixed at Bravel Recording Studio 19 Cooper St.

Brooklyn, N.Y. 11207 Tel.: (718) 574-5779

Recording Engineer: Scientist 1247 Atlantic Avenue Brooklyn, N.Y. 11216 Tel.: (718) 857-2648

Distributed by Bravel Records

© ® 1990

DUB VERSION

Special Scientific Mix by Scientist

FREEDOM KEITH NUNNALLY

A Side

Underground 5:06

Under Dub 6:44 Album

Accapalla

RO-A 5077

FREEDOM

KEITH NUNNALLY

B Side

Club Mix

6:18

Dubstru mental

6:11 3:34

Drums Club No 5. 6:03

PRO-A 5077



D.&K. / FWE PRODUCER SIMMER DOWN

SIMMER DOWN

SIMMER DOWN

JOHNNY CLARKE

Distributor

1553 Eglinton Avenue West

Toronto Critario

THIS RECORD, ANY UNAUTHORISED







DISCO

Troubled World DENNIS BROWN

IS STATE OF

Distributed by Crystal Records

& A. Carr

4238 White Plains Road

Bronx, N.Y. 10466
(212) 324—4121 Produced by **ERIC BUBBLES** Arranged by D. HOWARD SIDE A R.D.E.-T001

GUILTY

(G. Issaacs)

GREGORY ISAACS

Music: PROGRESSIVE ALL STARS

PERFORMANCE BROADCASTING AND COPYING OF THIS PREGRED PROMISED IN THIS PROMISED IN T

Distributed by Crystal Records

& A. Carr

4238 White Plains Road

Bronx, N. Y. 10466
(212) 324—4121 Produced by Eric Bubbles Arranged by D. Howard SIDE AA Music Progressive All Stars R.D.E.-T002 FLING (D. Lizzard) DADDY LIZZARD CHAUTHURITED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROTECTION OF THIS RECORD PROTECTION OF THE RECOR

CAME, SAW & CONQUER

(Gringo / P. Mckenzie)

gR1ng0

Recorded at HC & F Studio Music: P. McKenzie SIDE A Denis De Menace TY-082 Wrong Move Eng.: P. Smart H. Walker Digital B.

Produced by P. Smart & H. Walker For Tan-Yah Records (718)720-0808 ®©Ken Tyre Publishing ASCAP





ANDREA

(D. Jarvis / P. Mckenzie)

BAJJA JEDD

Recorded at HC & F Studio Music: P. McK enzie SIDE AA Denis De Menace TY-082 Wrong Move Eng.: P. Smart H. Walker Digital B.

Produced by P. Smart & H. Walker For Tan-Yah Records (718)720-0808 ®©Ken Tyre Publishing **ASCAP**



Collector's Series

Spinner

RECORDS

"Music That Makes Your HEART SMILE!"

Holly Oas

SP-9403 BMG Music Publishing Canada Inc. (SOCAN)

SIDE: A



STEREO
331/3 RPM

GIVE ME LVVE

(Vincent Degiorgio)

1. Tom Moulton's Euphoric Dance Mix

7:56 -128 BPM

2. Tom Moulton's Rapture Radio Edit

3:59-128 BPM

Produced, Arranged, & Mixed by Vincent Degiorgio & Mike Schell for Chapter 2 Productions - Toronto! @© 1994 Chapter 2 Productions

"A VINCE DEGIORGIO MIX"

Mastered by Tom Moulton

RANDALL KRANDALL Pro-Motions

© 1994 SPINNER RECORDS USA!

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Collector's Series



RECORDS

"Music That Makes Your HEART SMILE!"

PANORAMA

SP-9402 EMI Songs Musikverlag (GEMA) EMI April Music (ASCAP)

SIDE: ONE

FEATURING FLAINE JARVIS

STEREO
331/3 RPM

THE POWER OF LYVE

(G. Mende, C. DeRouge, J. Rush, M.S. Applegate)

1. Tom Moulton's Beyond Ecstasy Remix

10:40 -134 BPM

2. Tom Moulton's Beyond Ecstasy Radio Mix

4:40-134 BPM

Produced, Arranged, & Mixed by Vincent Deglorgio & Mike Schell for Chapter 2 Productions - Toronto! @© 1994 Chapter 2 Productions Additional Production by Tom Moulton with Steve Skinner at Nervous Music - N.Y.

"A TOM MOULTON MIX"

Mastered by Tom Moulton

RANDALL KRANDALL Pro-Motions
© 1994 SPINNER RECORDS USA!
ALL RIGHTS RESERVED!



R! ILLINOIS JAC BUCKNER & ALP

RECORDED LIVE AT LENNIE'S ON-THE-TURNPIKE, WEST PEABODY, MASS.

GO POWER! ILLINOIS JACQUET



"GO POWER!" sounds as if there is a reference here to some super-charged fuel in our atomic aerospace age. Rather it is the apt title for the "GO POWER!" of Battiste Illinois Jacquet, veteran jazz tenor saxophonist, that drives, churns and cooks with the smooth power and blazing heat of burners wide open and cranked up high.

"GO POWER!" is a session recorded live at Lennie's On-The-Turnpike in West Peabody, Massachusetts, where Jacquet has developed a community of devolees. Lennie Sogoloff's jazz emporium was packed for the date, and the fever was high as fans anticipated the performances by Illinois' group. On the organ is Milt Buckere who was Lionel Hampton's planist co-incidental with Jacquet's journeymanship with Hamp between 1943 and 1944. Buckner enjoys the reputation as the jazz planist Hamp between 1943 and 1944. Buckher enjoys the reputation as the jazz plants who first promulgated the locked-hands approach. He furnishes coloristic support on this session, and Buckher has plenty of ferocious "GO POWER!" of his own brand. Alan Dawson, the drummer, is also an alumnus of the Hampton band, circa 1953; thus, the group is an ex-Hampton threesome. Dawson is a remarkable anticipator and plays with a crisp, clean sound. His acute sensitivity to what he musically supports and complements marks him as an imaginative accompanist juniting his fellow musicalns with fiery enthusiasm, he keeps it burning unreservedly Tony Williams, the phenomenal young drummer with Miles Davis, was one of his students. As an academician, Dawson is a drum instructor on the faculty of the Berklee School of Music in Boston.

Jacquet skillfully constructs beautiful choruses whether it be on ballads or on brisk, full-throttled gassers. His Herschel Evans/Lester Young/Coleman Hawkins derived approach exhibits the fine, big, fat, virile sound and spontaneity which has always been endemic to the traditions of jazz. The first track, "On a Clear Day," for example, quickly eases the listener into his full-bodied sound and then rips off with an elated, boiling swing that is an index of the pervasive muscularity and "GO POWER!" of the session.

"Illinois Flies Again" features Jacquet's brash sonic flights directed toward home again where finger-snapping and foot stomping is probably "where it's been hap-penin'". And Side One closes with a fresh version of "Robbin's Nest," the beboppish line composed by pianist Sir Charles Thompson and Jacquet in 1947 as a dedication to Fred Robbins, a D.J. who conducted a hip show on Radio Station WOV in New

Utilizing Herbie Hancock's "Watermelon Man," the group digs in with a greasygritty-gravy groove. At the onset, there is a bit that reminds me of Cab Calloway's old "Minnie the Moocher" technique of I tell you what I say and you repeat what I say en masse: viz. "Hi-de-hi-de-ho" or what have you. Buckner and Dawson spread it on for Illinois to swing.

I'm fond of "I Want A Little Girl." Jacquet's personal trademark on a relaxed, sensitive level is stamped here with a deference to melody and conciseness. Hugues Panassie commended Jacquet for his blues interpretation. The French critic remarked "... he is one of the finest tenor saxophonists, especially on blues." This assessment is advertised on "Pamela's Blues." Finally, on "Jan," the performance is lifted to several apices before it closes

At the time of this writing, Buddy Rich's sharp, new big band is in town. Rich, who played drums behind Jacquet in the "Jazz at the Philharmonic" concerts,

related how Illinois literally brought tears to the audience and his fellow performers related flow minios metanty ordular teas to the doubletce and this terror personner at the 1965 Newport Jazz Festival in blowing an excruciality flowly chorus of the ballad "Easy Living," Basie's band is concurrently in San Francisco roaring away in Basin Street West, and I elicited reactions from another former JATP associate of Jacquetrumpeter Roy Eldridge, who reflected on the past: "Illinois was a bitchi" Affold Marjatial Royal, who was section leader in Hamp's band, said that Illinois was ". . . 'one of the most exciting, vibrant young tenor players that ever arrived on the jazz scene."

And Count Basie, who featured Jacquet on "High Tide," "The King," and "Mutton-Leg" twenty years ago, had only two emphatic words about Illinois Jacquet, "THE END!!"

-HERB WONG KJAZ-FM, San Francisco And "FM & The Arts" Magazine

SIDE 1 TIME ON A CLEAR DAY (You Can See Forever) ASCAP 7:54

ILLINOIS JACQUET FLIES AGAIN BMI 6:52 ROBBIN'S NEST BMI 5:00

SIDE 2

WATERMELON MAN BMI 5:42 I WANT A LITTLE GIRL ASCAP 6:09 PAMELA'S BLUES BMI 5:06 MAL BMI 5:15

Personnel: Illinois Jacquet, tenor sax; Milt Buckner, organ; Alan Dawson, drums. Recorded: Lennie's On-The Turnpike, W. Peabody, Mass., March, 1966.

Engineer: Ed Green of Edgewood Recording Studios, Washington, D. C. Cover Photo: Esmond Edwards

Cover Design: Tom Gorman

Album Production & Supervision: Esmond Edwards

OTHER ILLINOIS JACQUET ALBUMS ON CADET



THE MESSAGE

LP 722



IP 735



BOSSES OF THE BALLADS LP 746



SPECTRUM





W A

Mcl Collins - Saraphone
Chris Hugen - Might, sequence and computer programming
Paul Richart - Mr J programming
Feoreded Al Abbey Road Statuto, London
Originally Mastered by Grey Falgenth at
Tanaks to Peter Richart, Ionnie Vance,
and Mark McGaire data Trouser Billy
Spevial thanks to John Boat McMore and Carole childs
Design and art director - Barney Bubbles
Pard tower probegraph - Birds (riffin
Hand timing - Bonn Speneer
Inter Selveey Polographs - Mark Poter
Inter Selveey Polographs - Birds
Mark Polograph - Birds
Mark Polograph
Mark Pol

DON'T LET GO (HUES/FELDMAN)

IGOT YOUR LETTER
IFELTS OSCARED TO
PICK UP THE PAPER RIVER AND READ WITHIN
IREAD THE CONTENTS
IGOT WHAT YOU MEANT
IKNOW ITS HARD FOR YOU BUT DON'T GIVE IN

MAYBE, MAYBE SLOW THINGS GO FAST MAYBE, MAYBE ITS ALL IN THE PAST

OH OH IF YOU NEED ME DON'T LET GO - OH (YOU KNOW I'LL NEVER GIVE I'P ON YOU) OH OH IF YOU NEED ME DON'T LET GO - OH (YOU KNOW I WON'T GIVE U'P ON YOU) OO OO - OOO OO - OO YOU KNOW I'LL NEVER GIVE U'P ON YOU

I PHONED THE STATION
FOR INFORMATION
TO TRY AND GET THE TIMES OF TRAINS TO YORK
AND ON THE PLAIFORM
I SAW YOUR HATFORM

A KIND OF HALO IN THE CROWD - CRUSH TALK
BUT BABY BABY DON'T RUN AWAY
MAYBE, MAYBE IT'S JUST TODAY

OH OIL IF YOU NEED ME DON'T LET GO - OH (YOF KNOW I'LL NEVER GIVE UP ON YOU) OIL OIL IF YOU NEED ME DON'T LET GO - OH (YOF KNOW I WON'T GIVE UP ON YOU) 00 00 - 00 00 00 - 00

YOU KNOW FLL NEVER GIVE UP ON YOU I SAW YOU'R SAD PAGE.

YOU DROPPED YOUR SUTTCASE
AND EAPPRECIATE THE STATE YOU'RE IN
YOU MUSTATT HURRRY
YOU MUSTATT WORRY
LKNOW IT'S HAIDD ON YOU BUIT DON'T GIVE IN

MAYBE, MAYBE SLOW THINGS GO FAST MAYBE, MAYBE IT'S ALL IN THE PAST

OH OFFIF YOU NEED ME DON'T LET GO - OH (YOU KNOW FILL NEVER GIVE UP ON YOU) OH OH IF YOU NEED ME DON'T LET GO - OH (YOU KNOW! WON'T GIVE UP ON YOU) OO OO - OO OO OO - OO

YOU KNOW I'LL NEVER GIVE UP ON YOU



DON'T BE MY ENEMY (HUES/COSTIN/FELDMAN)

YOU HAD YOUR DREAMS
YOU REQUITED A SCHEME OF THINGS
THAT EVOLAED AND RESOLAED THROUGH THE YEARS
AND HAD BY PART
(WHEN YOU'N FORT ME OIT)
BUT YOU BROKE WILE ART
(WHEN YOU'N THE ME OIT)
NO YOU'S PEED YOU'N THE THYING

TO BURN ME TO THE GROUND

DON'T BE MY ENEMY
GAN'T YOU'RE DON'S TO ME
WHAT YOU'RE DON'S TO ME
DON'T BE MY ENEMY
GAN'T YOU'S EE
WHAT AN EFFECT THIS IS HAVING ON ME?

HADA THO GUIT
IT WAS JUST A SIMPLE THOUGHT
OF A FRIEND, VERY CLOSE, VERY CLEAR
BUTTIES IT STOPPED LOOKING SO STRAGHT
WHEN YOU WROTE BE OUT)
TOP FOUND THE HAVE
WHEN YOU WROTE ME OUT)
OWN YOU SPEAD YOUR WHOLE THAT STAYN, TO MAKE
WE LOOK LIKE YOUR MAIN POOL.

DON'T BE MY ENEMY
CANTYOU SEE
WHAT YOU'RE HONG TO ME
DON'T BE MY ENEMY
CANTYOU'SEE
WHAT AN EFFECT THIS IS HAVING ON ME?

DANCE HALL DAYS (HUES)

TAKE YOUR BABY BY THE HAND AND MAKE HER DO A HIGH HAND STAND TAKE YOUR BABY BY THE HEEL AND DO THE NEXT THING THAT YOU FEEL

WE WERE SO IN PILASE
IN OUR DANCE HALL DAYS
WE WERE COOL, ON CRAZE
WHEN I, YOU, AND EVERYONE WE KNEW
COULD BELIEVE, DO, AND SILARE IN WHAT WAS TRUE
OIL, I SAID

TAKE YOUR BABY BY THE HAIR AND PULL HER CLOSE AND THERE THERE THERE TAKE YOUR BABY BY THE EARS AND PLAY UPON HER DARREST FEARS

WE WERE SO IN PHASE
IN OUR DANCE HALL DAYS
WE WERE COOL, ON CRAZE
WHEN I, YOU, AND EVERYONE WE KNEW
COULD BELIEVE, DO, AND SHARE IN WILLY WAS TRUE
OUT. I SAID

SO TAKE YOUR BABY BY THE WRIST AND IN HER MOUTH AN AMETHYST AND IN HER EYESTWO SAPPHIRES BLUE AND YOUNEED HER AND SHE NEEDS YOU AND YOUNEED HER AND SHE NEEDS YOU

WE WERE SO IN PHASE
IN OUR DASCE HALL DAYS
WE WERE COOL ON CRAZE
WHEN I, YOU, AND EVERYONE WE KNEW
GOULD BELIEVE, DO, AND SHARE HIS WHAT WAS TRUE
OUT IS SAID

TRUE LOVE (HUES/FELDMAN)

TRUE LOVE IS THE ANSWER TO EVERYTHING TRUE LOVE IS THE ANSWER TRUE LOVE IS THE THING

LONG DAYS SPENT ON THE EDGE OF SPACE OH MAYBE SOMEONE WILL COME ALONG LOVE ALL DAY WITH EVERY FAMILIAR FACE OH TELLS ME YOU'RE VERY VERY WRONG LOVE

TRUE LOVE IS THE ANSWER TO EVERYTHING TRUE LOVE IS THE ANSWER TRUE LOVE IS THE THING

THIS DANCE COULD NEVER BETTILE ENOUGH OH THERE'S MORE THAT LEADS US TO OUR DESTINY ENTRANCED WE TRAVELLED THE TWO OF US OH AND I KNEW THAT O'KLY YOU COULD REST THE WORLD FOR ME I LIVE DEEP IN THE HEART OF THINGS FEELSUCH A PART OF THINGS

THAT REMIND ME OF YOU LOVE AND I KNOW WHATEVER THE FUTURE BRINGS WHEREVER THE POINTER SWINGS THERE WILL ALMAYS BE TRUE LOVE YOU LOVE

TRUE LOVE IS THE ANSWER TO EVERYTHING TRUE LOVE IS THE ANSWER TRUE LOVE IS THE THING

> TALK IT OUT (HUES/FELDMAN)

THESE DAYS OUR PROBLEMS SEEM TO COME IN WAVES SOMETIMES ITS HARD TO COUNT THEM ALL YOU'RE READING ALL ALONE WHEN SUDDENLY YOU'RELYOURSELF ABOUT TO FALL

> IF YOU NEED SOMEONE TO TALK IT OUT THEN TALK IT OUT WITH ME IF YOU NEED SOMEONE TO TALK IT OUT THEN I'M THE ONE YOU NEED

YOUR FEAR OF PAST MISTAKES INTENSIFIES YOUR FEAR OF EVERYTHING THAT'S NEW YOU NEED A FRIEND AROUND TO SYMPATHISE SOMEONE TO HELP YOU WITH THE VIEW

IF YOU NEED SOMEONE TO TALK IT OUT THEN TALK IT OUT WITH ME IF YOU NEED SOMMEONE TO TALK IT OUT THEN I'M THE ONE YOU NEED IF YOU NEED SOMEONE TO TALK IT OUT TO TALK OF WHAT YOU SEE! IF YOU NEED SOMEONE TO TALK TILLT OUT THEN I THEN DEED YOU NEED

IF YOU NEED SOMEONE TO TALK IT OUT THEN TALK IT OUT WITH ME IF YOU NEED SOMEONE TO TALK IT OUT THEN I'M THE ONE YOU NEED

TALK IT OUT
TALK IT OUT OH OH
I'M THE ONE YOU NEED

EVEN IF YOU DREAM (HUES/BURNAND)

I'M PICKING UP PAPER
I'M DOING THE THINGS THAT
INEVER THOUGHT TO DO AGAIN
I'M WRITING YOU LETTERS
I'M GETTING THE BETTER
OF THINGS I THOUGHT TO LOSE AGAIN

YOU KNOW I WISH I WAS YOUR LOVER EVEN IF YOU DREAM OF HIM I WISHI WAS YOU'D BROTHER BABY WHEN YOU DREAM OF HIM IF YOU DREAM OF HIM!

I'M SITTING IN GRAVEYARDS I'M DOING THE THINGS THAT I NEVER THOUGHT I'D DO AGAIN I GOT IN YOU'R BACKYARD I GOT SO NERVOU'S INEVERTHOUGHT TO BREATHE AGAIN

YOUNGOO WASHI WAS YOUR LOVER
LEXEN FYOUR BEAM OF HIM
WISH WAS YOUR BROTHER
BARY WHEN YOU TO BEAM OF HIM
BASH YEED YOU
BASH YAN LOVE WITH YOU
HASHI WAS YOUR BLOVER
OHE FYOUR FYOUR BEAM OF HIM
OHE FYOUR BEAM LEXEN FYOUR BEAM OF HIM
OHE FYOUR BEAM OF HIM OHE OF HIM OHE OF HIM OHE OF HIM

YOU KNOW I WISH I WAS YOU'R LOADE EVEN IF YOU DREAM OF HIM I WISH I WAS YOU'R BROTHER BAB WHEN YOU BREAM OF HIM BABY I NEED YOU' BABY I NIL YOU'R WITH YOU'L I WISH I WAS YOU'R LOVER EVEN WHEN YOU DREAM OF HIM EVEN I'P YOU'R BAM OF HIM.

LOOK AT ME NOW

ITS HARD TO RECALL HOW WE WERE AT SCHOOL OF RAMBTHOWS AND CONDITIONS AND OUR HOPES FOR THE FITTRE. THE TEMBERS WE HAD OUR MINA SADOR DADS, THEIR DECISIONS AND REVISIONS AND THEIR HOPES FOR THE FITTRE BUT LOOK AT ME, YOW I CANNOT CONTIT HE GOST

OF ALL THE FRIENDS I LOST AND THO GILL MY HEART DID BREAK LOOK AT ME NOW I'M ON THE CANDLE FLAME I HAVE A DIFFERENT NAME I HAVE YOUR HAND TO TAKE BUT LOOK AT ME NOW - AND HERE I AM

ILSED TO BELIEVE IN AN IDEA RECRIVED
WITH ON ONCISION, RET DEBRISHON
WAS AN ANTHRAL REACTION
YOU CANNOT PRETEN OF THAT ITS ALL GONNA END
IS A SPECIALD TO BE RECROSED
LIKE A SUDJERNIN ACTION,
BET LOOK AT MENOW
I CANNOT COUNTTILE CONT
OF ALL THE PRIENDS LIGHT

AND THOUGH MY HEART DID BREAK LOOK AT ME NOW FM ON THE GANDLE FLAME HAVE A DIFFERENT NAME HAVE YOUR HAND TO TAKE BUT LOOK AT ME NOW — AND HERE I AM WON'T YOU LOOK AT ME NOW

THE WAVES (HUES/COSTIN/FELDMAN)

WORKING AT YOUR JOB ALL DAY SENDS THE TIME SPINNING AWAY WATCH TV FROM HALF PAST SIX COOK, MAKE LOVE AND PICK UP STICKS BUT YOU CAN HEAR THE WAYES CRASH ON THE BEACH AT NIGHT.

BOOKS YOU READ CAN SUBLIMATE

MUSIC SEEMS TO DISSIPATE

AND MAINEAUST A BOTTLE OF WINE

AND COUPLE OF SMORES AND YOU'LE BE THE
BUT TOO STILL HEART THE WAYES CRASH ON THE BEACH

AND CAN FEEL THE WAYES CRASH ON THE BEACH

AT NIGHT
YOUR LOVER LIES BESIDE YOU FAST ASLEEP
THE MOONLIGHT FALLS UPON THE TEARS YOU WEEP
AND YOU CAN HEARTHE WAVES GRASH ON THE BEAGH
AT NIGHT OH AT NIGHT.

AND AS WE BREATHE THE WAYES CRASH ON THE BEACH

AT NIGHT.

SO ALL YOURMALD SEED ISLOYE

AND THE FOR GIVE, RECEIVE ABOVE,
THE LOVE OF THE SEED OF THE

DEVOTED FRIENDS (HUES)

IF YOU HAVE TO LEAVE AFTER ALL THAT WE'VE

BEENTHROUGH, BEEN THROUGH BEENTHROUGH. I CAN'T BE A FRIEND IF YOU'R HEART HAS THE END IN VIEW, IN VIEW

> BECAUSE LOVERS NEVER CAN BE JUST DEVOTED FRIENDS

HOW CAN WE MEET ON A DAY IN THE WEEK AND BE TRUE, BE TRUE BE TRUE.

AND HOW CAN I SPEAK AND PRETEND THAT I'M HAPPY FOR YOU, FOR YOU, FOR YOU

> BECAUSE LOVERS NEVER CAN BE JUST DEVOTED FRIENDS

HOW CAN WE MEET ON A DAY IN THE WEEK AND BETRUE. BETRUE BETRUE. AND HOW CAN ISPEAK AND PRETEND THAT IM HAPPY FOR YOU FOR YOU, FOR YOU

WAIT

STREETCORNERS SEEM DESIGNED TO LIE IN WAIT FOR A CHANCE TO GET INVOLVED IN LOVERS FAVE AND THIS ONE SEEMS AS GOOD AS ANY I'VE SEEN SO WAIT HERE WITH ME UNTIL SIX-FIFTEEN

I'M WAITING FOR YOU'
BIT YOU'RE VERY LATE
I KNON YOU'LL COME ANTWAY
AND I CAN HARDLY WAIT
EVEDENTLY
THERE'S A DIFFICULTY
I KNOW YOU'LL COME ANYWAY
AND I CAN HARDLY WAIT
I CAN HARDLY WAIT
WAIT

I SEE YOU APPROACHING YOU'RE THE EYES OF THE CROWD THE TRAFFIC AND THE PEOPLE, GOD THEY RE ALL SO LOT D BUT IN A COUPLE OF MOMENTS THEY WILL ALL DISAPPE BECAUSE WE'RE EVER SO CLOSE WHEN WE'RE EVER SO SEAF

EM WAITING FOR YOU
BET YOU'RE VERY LATE
INKNOW YOU'LE COME ANYWAY
AND I CAN HARDLA WAIT
EXIDENTLY
THERE'S A DIFFICULTY
INKNOW YOU'LL COME ANYWAY
AND I CAN HARDLA WAIT
LCAN HARDLA WAIT
WAIT

PENCIFIALITY
WAS SEVER INCELL TO ME
BEING YOURSELF IS THE JAIN THISG
PORGET ARGE THE TIME
BEING YOURSELF IS THE MAIN THING
THE MAINTHING
THE MAINTHING LOVE

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TVLNS-408





I'LL DO HIS WILL

The Harriman community youth choir



We, the Harriman community youth choir, are honored to present this album to you.

We would especially like to dedicate this album to Mr. Alexander Rowan under whose leadership the choir had its beginning.

We sincerely hope the songs we've selected will be a blessing to you. We ask your prayers as we sing and praise God.

SIDE ONE

1. I'LL DO HIS WILL	5:0
2. BLIND MAN	4:1
3. I'DE TRADE A LIFETIME	3:2
4. WASH ME	3:2
5. I CROSSED OVER THAT SEPARATION LINE	3.2

SIDE TWO

1. SINNER MAN	3:1
2. STOOD ON THE BANKS OF JORDAN	4:5
3. WELL DONE	3:0
4. REVIVE US AGAIN	3:1
5. YE SHALL RECEIVE A JUST REWARD	5:0

Director - Willie Mae Love Pianist - Mary Robinson

Recorded at Cumberland Recording Co. P.O. box 328 Oliver Springs, Tn. 37840

For appointments call:

Willie Mae Love Rt. 3 Box 69 Harriman, Tn. 37748 Ph. 882-0784







WES MONTGOMERY

MOVIN' ALONG

with James Clay, Victor Feldman, Sam Jones, Louis Hayes

Movin' Along:

WES MONTGOMERY

WES MONTGOMERY, guitar; and bass guitar (on Side 1, #2 and 4; Side 2, #1); JAMES CLAY, flute; and tenor sax (on Side 2, #2 only); VICTOR FELDMAN, piano; SAM JONES, bass; LOUIS HAYES, drums. (Clay is not on Side 1, #3, and Side 2, #3.) Los Angeles; October 12, 1960.

Of all the many and varied excitements of jazz, surely none is more dramatic and stimulating than one of those rare occasions when a new star of major importance suddenly bursts through, apparently from nowhere, to full-scale recognition. In the even rarer instances when such a newcomer also offers a startlingly different and revitalizing approach to his instrument, the impact is of course all the greater. Such is the case with the lightning-swift emergence of WES MONTGOMERY.

Like most such sudden meteors, Wes has actually been playing for a long time. Now in his mid-thirties, he has been developing his highly personal style for more than a decade. But choice and family responsibilities (including six children) had kept him close to his home town of Indianapolis, As recently as the Fall of 1959 his name was still known only to a very fewmostly jazz-listening residents of that city and musicians who had passed through. Then one such traveller, Cannonball Adderley, hearing Wes for the first time, insistently brought him to the attention of Riverside. Before 1960 was done, Montgomery was established as a "name" artist, which (as the title of this LP suggests) is pretty fast Movin' Along.

This phenomenal and drastically original guitarist has had an immediate and remarkable effect on all who have heard him. By late 1960 it was already old and accepted news that the normally restrained Ralph J. Gleason had bluntly labelled him as "the best thing to happen to the guitar since Charlie Christian." And the





Above: Clay and West Left: Feldman, Hayes, Iones

SIDE 1 1. Movin' Along (5:40) (Wes Montgomery) 2. Tune-Up (4:29) (Miles Davis) 3. Ghost of a Chance (5:07)

(Crosby-Washington-Young) 4. Sandu (3:21) (Clifford Brown)

SIDE 2 1. Body and Soul (7:18) (Heyman-Sour-Green) 2. So Do It! (6:04) (Wes Montgomery) 3. Savs You (4:57)

list of honors heaped on Wes can hardly have been equalled by any other first-year man. In Down Beat's critics poll, he walked off with the "New Star" award on his instrument. A Billboard poll designated him "most

(Sam Iones)

promising instrumentalist" of the year. Metronome's readers voted him first among guitarists, and in the Down Beat readers' balloting he ranked second only to the long-time poll-winning Barney Kessel

A New York Times review by critic John S. Wilson aptly pinpoints the approach by which Montgomery produces his consistently 'impossible' guitar music. Noting that the legacy of the great pioneer modernist Charlie Christian has been so overwhelming that jazz guitar since the early '40s has "almost invariably been a diluted reflection of his playing," Wilson points out that with the appearance of Montgomery on the scene this is no longer universally true. Wes "uses only his thumb as a plectrum, mixing chords and remarkably rapid single-note lines, . . . so his playing does not have the looping flow that has been common since Christian. Instead it has a fierce jabbing intensity that has much in common with the attack of such present-day saxophonists as John Coltrane and Sonny Rollins. . . . By this means he has changed the guitar from an instrument producing a relatively delicate sound . . . to a remarkably strong, full-throated ensemble and solo voice."

The object of all this excitement can be heard in full stride on this album, backed by a formidable and flawlessly tight-knit trio-Vic Feldman, Sam Iones and Louis Hayes-that is quickly identifiable as Cannonball's rhythm section. Fortunate coincidence had a hand in teaming them with the guitarist. Wes was in San Francisco, preparing with his brothers Monk and Buddy for the launching of a Montgomery Brothers group. He

Louis Hayes appears through the courtesy of Vee-Jay Records.

Produced and notes written by ORRIN KEEPNEWS. Cover designed by KEN DEARDOFF. Cover and back-liner photo-graphs by WILLIAM CLAXTON. Recording Engineer: WALLY HEIDER (United Recording Studios). Mastered by JACK MATTHEWS (Components Corp.) on a HYDROFEED ® lathe.

RIVERSIDE RECORDS are produced by

BILL GRAUER PRODUCTIONS, Inc. 235 West 46th Street New York 36, N. Y. had his material ready and was eager to record; the Adderley sidemen had a few free days between engagements in Los Angeles; this writer, in L.A. to cut a group of albums, brought the four together. For further fire and instrumental color, James Clay, a vastly promising young Texas-born flute and tenor man, was added -and his rich flute sound blends particularly effectively with the deep, warm tones of the bass guitar Wes uses on Body and Soul, Miles Davis' Tune-Up, and Clifford Brown's Sandu. The latter tune also serves to showcase the twin "bottom" sounds of the bass guitar and Sam Jones' wonderfully sturdy bass.

The title tune, a soulful blues line with a compelling lift to it, offers a particularly mood-creating Montgomery solo. Ghost of a Chance (the full title of which is actually I Don't Stand a Ghost of a Chance with You) is a sensitive ballad exploration of a too-seldom played standard; So Do It! is another earthy Montgomery original; and the album goes out swinging with Sam Jones' rollicking. boppish Says You.

Even though the swift and overwhelming acceptance of Wes Montgomery derived largely from strong reactions to his first two Riverside recordings, some who had heard him in person felt that Wes had not yet been caught at his best on records, Actually, Montgomery is a 'blowing' jazzman in the best sense of the word: thoroughly modern in approach, he is nevertheless in some respects a throwback to the earlier jam-session type of musician who delights in playing all night long. (When we first heard him in Indianapolis he was doing just that, following his regular job with a stint at a 'til-dawn after-hours club!) The breathtaking extremebest efforts of such a musically uninhibited free spirit may possibly never be totally captured in the recording studio. But this third album strikes us as his most impressive studio work to date. On this particular night he was in a mood to display (in addition to his everpresent lyricism and soul) a great deal of well-merited assurance and driving musical aggressiveness, Fully relaxed and playing in very good company indeed, Wes surely came close enough to peak performance to more than satisfy anyone.

Wes' previous Riverside albums are-

WES MONTGOMERY Trio (RLP 12-310 and Stereo RLP 1156)

Incredible Jazz Guitar of WES MONTGOMERY (RLP 12-320 and Stereo RLP 1169) He is also featured on-

Work Song: NAT ADDERLEY; with Wes Montgomery, Sam Jones (RLP 12-318 and Stereo RLP 1167)

Jones and Clay lead all-star groups on-The Soul Society: SAM JONES; with Nat Adderley, Bobby Timmons, Blue Mitchell, Jimmy Heath

(RLP 12-324 and Stereo RLP 1172) Sound of the Wide Open Spaces: JAMES CLAY and DAVID 'FATHEAD' NEWMAN (RLP 12-327 and Stereo RLP 1178)

(The present recording is also available in Stereophonic form on RLP 9342.)





shirley scott/like cozy

SHIRLEY SCOTT, Hammond organ GEORGE DUVIVIER, bass ARTHUR EDGEHILL, drums

Side A

- 1. LIKE COZY
- 2. LITTLE GIRL BLUE
- 3. LAURA
- 4. YOU DO SOMETHING TO ME

Side B

- 1. ONCE IN AWHILE
- 2. DEED I DO
- 3. MORE THAN YOU KNOW
- 4. MY HEART STOOD STILL

Simply and unaffectedly, with great ease and soulfulness, Shirley Scott has created a refreshing presentation of mood jazz music which is saturated with intense melodic beauty and a refined sort of funkiness. Fortunately for the listener, Miss Scott has no musical axes to grind. Her direct projection of real "soul," without gimmickry, offers welcome relief from the pretentious psuedo-jazz of the so-called Third Stream movement; from the strident frenzy of Hard Bop; and from the unmelodious gropings of "way out" jazz groups. Although Shirley's trio "tends to business" rhythmically, they swing without resorting to heavyhanded backbeat cliches. Throughout the album, Miss Scott displays a languid, effortless approach to jazz that is completely lacking in tension and strain. Alternating organ and piano performances, Shirley's solos flow with natural grace from the varied selection of fine theme melodies she has chosen, including seven great standard tunes (Little Girl Blue, Laura, Deed I Do, et al.) and the sparkling title song, Like Cozy. Although the driving brass and massed reeds of the big jazz band provide a maximum form of musical impact in terms of the intensity and range of sounds exhibited, it is the small group which offers the individual soloist the greatest opportunity for self-expression: for full development of musical ideas. Also small group playing affords the bassist and drummer

a prime chance to demonstrate their individual and cooperative skills with an increased degree of free-dom as compared to their rhythmic chores within the strict big band arrangement. The trio, a lead instrument plus bass and drums, constitutes the smallest complete jazz unit. Shirley and her cohorts, bassist George Duvivier and drummer Arrhur Edgehill, obviously enjoy playing together within the intimate trio grouping, free from the restraints imposed on creative flights of fancy by elaborate, formal scores.

To digress a moment, it has always seemed strange to me that album notes concerning performances by female jazz artists are almost always cluttered with overworked puns, patronizing references, and stereotyped ideas about the so-called "fairer-sex". Women have always been an integral and very important part of the jazz movement from the very earliest days of its development. One can easily bring to mind many important female contributors to the rich traditions of jazz including planists Lil Hardin, Mary Lou Williams, and Toshiko; or vocalists such as Bessie Smith, Billie Holiday, and Ella. However, we must note that whether as the result of masculine prejudices. feminine reticence, or both, with few exceptions, women have thus far avoided the wind instruments and performed within the jazz art as vocalists or kevboard instrumentalists. But as the voice, the piano, and the organ are three of the most expressive musical outlets available to the musician, major female jazz stylists such as pianist-organist Shirley Scott will continue to be prime contributors to the growth of jazz, despite a natural or conditioned preference for a keyboard or vocal role in the performance of jazz.

While Shirley has been long recognized as an outstanding planist, it is her work since 1955, when she first started playing the organ and joined the Eddie "Lockjaw". Davis group, that has brought her the most widespread fame. Therefore, it seems fitting to discuss briefly the organ and the relationship of the state of the state

duce musical sounds of immense volume, ranging below the shuddering low notes of the contra-bassoon to above the stratospheric highs created by the violin. The jazz pianist is also captivated by the fact that by means of a mechanically produced wind supply, organ notes can be sustained, without dimunition, for an indefinite length of time by merely holding down the keys. And, by pulling out "stops" which produce tones imitative of other instruments such as trumpets, trombones, cellos, even chimes, the jazz improvisator has the various sound effects of a whole orchestra at his or her fingertips. However, just as a powerful car is dangerous in the hands of an immature or careless driver, the musical might of the organ can be destructive when used by an undisciplined or unimaginative artist. Hypnotized and seduced by the organ's versatility and power, most jazz organists tend to "overplay" the instrument; that is, they strive too much for bizarre tonal effects and play too loudly. In addition, the fact that the organist can play his own bass line with foot pedals persuades many performers to undertake a rhythmic function which can be executed with greater re-sonance of sound and flexibility of attack by the string bass. Turning her back on the temptation to "overplay", Miss Scott has concentrated her efforts on the development of a highly personal, warmly intimate organ sound, refusing to squander her talents in commonplace instrumental acrobatics.

Styllistically, Shirley Scott is an exponent of the jazz tradition established by Lester Young, the great tenor saxophonist, and fulfilled by trumpeter Miles Davis. The French musicologist, Andre Hodelr, describes this quietly cooking, lyrical mode of jazz exbest work of both the Prez and Miles, there is an economy of force in Miss Scott's playing, she does not dilute and diffuse the impact of her jazz message by using too many notes. Like Miles, she achieves a charming relaxation without sacrificing swing. She plays 'pretty' without sounding sugar-coated or semcency, cancelled it model fit for listening, dencing, or just plain relaxing with someone you like. Notes: Form Wilson

Recording: Rudy Van Gelder Supervision: Esmond Edwards Recorded: Sept. 27, 1960

C.J.C.F.

CRY FREEDOM: YOU ARE A SPECIAL PERSON



CARL B. MOXIE

Juild your life on Sound foundation foundation good Scools

CONCERNED JAMAICAN CITIZENS & FRIENDS SALUTES THE YOUTH IN OUR COMMUNITY AND PAYS TRIBUTE TO ALL PEOPLE OF COLOR WHO HAVE BEEN VICTIMS OF INJUSTICE

CARL B. MOXIE

SIDE A **CRY FREEDOM**

SIDE AA YOU ARE A SPECIAL PERSON

LYRICS & VOCAL: CARL B. MOXIE HARMONY: WINSTON JONES MUSIC & ARRANGEMENT: LLOYD KROSS

CRY, CRY FREEOOM FOR JUSTICE, EQUALITY AND PEACE

WE, PEOPLE OF COLOR
WE KNOW WHO WE ARE
WE KNOW WHO WE ARE
WHY DO WE HAVE TO STRUGGLE
WHY DO WE HAVE TO FIGHT
WHY CAN'T WE LIVE TOGETHER
WHY CAN'T WE LIVE TOGETHER
WHY CAN'T WE LIVE

LOOK BACK IN CONTEMPT AT HUMAN STAGNATION LOOK BACK IN CONTEMPT AT CONSTANT OPPRESSION SO OPEN UP THE GATE MAN LET US REPATIATE

PROCLAMATION YES ... EMANCIPATION NO CREATED AS EQUAL BUT NOW IT DOESN'T SHOW THE STRUGGLE CONTINUES CAUSE THEY CONE DIO WRONG AFRAIO TO CHANGE THOUGH THEY KNOW WE BELONG AFRAIO TO CHANGE THOUGH THEY KNOW WE BELLING
LOOK BACK IN CONTEMPT AT HUMAN STAGNATION
LOOK BACK IN CONTEMPT AT CONSTANT OPPRESSION
SO OPEN UP THE GATE MAN. . LET US REPATRIATE
THE TIME IS NOW FOR FREECOM . . . EVEN THOUGH IT SEEMS SO LATE

NO JAIL, NO BARS CAN TAKE OUR SANITY NO GUNS, NO CANNON CAN STOP OUR FIGELITY WE HAVE OFTEN MET OFFEAT BUT WE MUST NEVER BE DEFEATEO STAGMATION & OPPRESSION MUST BE LAID TO REST FORWARD EVER, BACKWARD NEVER HIS-STORY NOW COME TO TEST RESIST PROVACATION AND CHEER THE NEW BORN SING THIS SOME FOR FREEDOM . . . FOR THE BATTLE MUST BE WON

LYRICS & VOCAL: CARL B MOXIE HARMONY: 12 KIDS - AGES 5 - 12 YEARS MUSIC & ARRANGEMENT: LLOYD KROSS

YOU ARE A VERY SPECIAL PERSON
YOU ARE CREATED OF GOO
YOU OESERVE ALL THE LOVE IN THE UNIVERSE
AND THERE'S LOTS OF IT FOR YOU
SO TAKE IT ALL — YOU ARE A SPECIAL PERSON YOU CHOOSE ALL YOUR ACTIONS AND BEHAVIOR NO ONE CHOOSES FOR YOU SO OON'T BE LED BY NEGATIVE ACTIONS YOU ARE RESPONSIBLE AND MUST CONTROL YOUR LIFE YOU ARE A SPECIAL PERSON YOU ARE A SPECIAL PERSON
TO YOUR OWN SELF BE TRUE
AND IT FOLLOWS AS THE NIGHT FOLLOWS THE DAY
LOVE YOURSELF TO ANYONE
LOVE YOURSELF TAKE CARE OF YOURSELF
BE YOURSELF
YOU ARE A VERY SPECIAL PERSON

LOOK AT YOUR DECISIONS TO ACT OR BEHAVE OF THE BEST, YES THE VERY BEST YOU CAN THE BEST OF THE VERY BEST YOU CAN SO GO ALL THAT'S GOOD FOR YOUR OWN GROWTH AND DEVELOPMENT YOU ARE A VERY SPECIAL PERSON



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JESSY DIXON

STEREO SUE DE LA COMPANION DE

AND THE

CHICAGO COMMUNITY CHOIR

WALK ON IT'S ALRIGHT WITH ME ILOVE THE LORD ILOVE THE LORD FATHER IS STREETCH MY HAND TO THEE THE IMPOSSIBLE DREAM MUST JESUS BEAR THE CROSS ALONE I'VE COME A LONG WAY HAVE YOU GOT GOOD RELIGION I CAN'T SEE MYSELF WITHOUT THE LORD

Alessed,
Lave the
Mure in
Thearf

JESSY DIXON

AND THE

CHICAGO COMMUNITY CHOIR

In these tumultuous times, God must be served by the youth of America when there is so much chaos in the land.. The only hope is God, and these young dedicated people, guided by the talented inspiration of Jessy Dixon, answer the challenge and prove once again that if you believe, then sing out His praise in answer to all of the critics today.

These sincere youngsters have amassed a collection of soul-searching, provocative songs that display not only their intense talents, but their intense beliefs. Jessy Dixon is a young gentleman whose life is devoted to God and in the many ways He can be praised. This album is an example of these talents and sincereness.

All the young people of the choir respond to the messages with a joy and happiness as only the true believer can experience. The outstanding soloists give a lasting impression with their soul-searing renditions.

Truly, God must be served, and in this album of tribute the youth of America do the serving in a manner which is most gratifying. There is hope for the future as long as the people you hear on this album exist.

Side A

WALK ON Planemar Music (BMI) - I. Herndon IT'S ALRIGHT WITH ME

Savoy Music (BMI) - J. Dixon I LOVE THE LORD

(Unknown)

FATHER I STRETCH MY HAND TO THEE

Savoy Music (BMI) - J. Dixon

Side R

THE IMPOSSIBLE DREAM Helena Music - A. Scotty, Inc. (ASCAP) - J. Darion - M. Lee MUST JESUS BEAR THE CROSS ALONE Savov Music (BMI) - I. Dixon I'VE COME A LONG WAY Savov Music (BMI) - J. Cleveland HAVE YOU GOT GOOD RELIGION Savoy Music (BMI) - J. Dixon I CAN'T SEE MYSELF WITHOUT THE LORD

ONLY ON SAVOY WILL YOU FIND HI-FI GOSPEL REPRODUCTION

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Printed in U.S.A. Fabricated by Modern Album of New Jersey Inc., Flemington, N. J. Produced by: FRED MENDELSOHN

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Planemar Music (BMI) - C. May

GOSPEL RECORD CO., 56 Ferry St., Newark, N. J. 07105 P.O. BOX 1000 STEREO

DIXIE HUMMINGBIRES YOUR GOOD DEEDS



The World's Greatest Spiritual and Gospel Artists



YOUR PROGRAM FOR THIS PERFORMANCE

SIDE ONE

YOUR GOOD DEEDS

YOU OUGHT TO HAVE BEEN THERE

WHAT ARE YOU DOING FOR YOUR SOUL

DOING ALL THE GOOD

GOD IS GOOD

SIDE TWO

AM I BORN TO DIE
WORKING FOR MY CROWN
CONFIDENTIAL GOOD
ONLY JESUS
SOMEONE IS WAITING

THESE FINE ARTISTS

It's very interesting to note what has happened in reference to Gospel style changes. Twenty years ago, the thing to strive for above all was to "make changes", to weave through them. Gospel styles were being set. Spirituals had begun to have a modern flavor, and close blending harmonies and the original dialect was dropped. About this time, a young quartet was making a name for themselves, the Dixie Hummingbirds. Their style was unique, harmony close, spirit high and the conviction to sing God's songs with love and soul. Since that time, they have grown to be one of the world's greatest quartets, if not the greatest. Wherever they have been, they are loved by the Gospel fans, so much so today, as in years past, Most of the groups travel in large packages to draw large crowds, but not the Bird's, for they can give a complete concert with such a vast variety of songs that will fulfill any gospel lover's heart and desire

This is the first time I have had the honor and pleasure of recording them, and I must say it was one of the most gratifying experiences I have ever had. I can not put into words how I felt, when they were recorded in Charlotte, N. C.

Here you have Bird's known as the Gentlemen of Gospel.

OTHER RECORDINGS AVAILABLE OF SIGNIFICANT INTEREST

- 100 A CHRISTIAN TESTIMONIAL DIXIE HUMMINGBIRDS
- 108 IN THE MORNING •
- DIXIE HUMMINGBIRDS
- 115 PRAYER FOR PEACE DIXIE HUMMINGBIRDS
- 127 EVERYDAY AND EVERY HOUR DIXIE HUMMINGBIRDS
- 131 PRAYED TOO LATE SENSATIONAL NIGHTINGALES
- 132 HE'S DONE GREAT THINGS •
- REV. CLEOPHUS ROBINSON

 133 WE ARE IN CHURCH •
- 133 WE ARE IN CHURCH •
 PILGRIM JUBILEE SINGERS
- 134 LIVE AT MUSIC HALL .
- MIGHTY CLOUDS OF JOY
- REV. CLEOPHUS ROBINSON REV. CLEOPHUS ROBINSON
- 138 THE BEST OF
 THE DIXIE HUMMINGBIRDS •
 THE DIXIE HUMMINGBIRDS
- 201 LETTER TO JESUS INEZ ANDREWS
- 202 TRIBUTE IN PRAYER .
- REV. ORIS MAYS
 203 BELIEVE IN ME •
- MELODY KINGS
- 204 WHERE I LONG TO BE .
 GOSPEL CRUSADERS
 - 05 SOFTLY THE NIGHT IS FALLING .
 KANSAS CITY MELODYAIRES
- 206 THE LADIES RIDE THE GOSPEL
 TRAIN VARIETY
- 207 COME TO JESUS •
- REV. AMOS WALLER
- 208 ANTIOCH MISSIONARY BAPTIST CHURCH CHOIR IN CONCERT



JAMES CLEVELAND presents . . .

Thornes Trio

OF BALTIMORE, MD.

"OUR GOD"

This album marks another first in the lives of the Thornes Trio. The Paul Mers Cleveland was introduced to this group by Baltimore's one Peuline Wells Lewis — who has encouraged and supported the group for the past nine years.

The premiere first came for the group in their Home Church-Charity Community Church of God, Baltimore, Maryland. The founder and pastor of the church is Elder Henry Thornes, their father; here the group made its first public appearance.

Throughout the years their strongest support has come from the family unit. Their mother has led them by her undying love. This album is dedicated with sincere thanks to their parents Elder and Mrs. Henry Thornes and to their grandmother.

The group has made numerous personal and television appearances. Their rich harmony has astounded many and made glad the hearts of all who listened. Some of the most notable appearances have been with Rev. James Cleveland — who is responsible for the group's national acclaim. Rev. Cleveland has appeared with the group in the Carter Baron Amphitheater and the T. P. Warner Theater in Washington, D.C., and countless other engagements.

One of the most important firsts for the group was the visit to the Gospel Music Workshop of America when it convened in Philadelphia, Pa. The group has been affiliated with the Gospel Music Workshop ever since and has performed at each Workshop attended. In the Workshops they learned more about getting a closer walk with "Our God."

We invite you to meet Elaine, Naomi, and Selina and listen to the message given them by "Our God."

SIDE A

Thank You Jesus For My Journey Soloist: Rev. James Cleveland
Savoy Music (BMI) — Rev. J. Cleveland

All God's Children

'Tis So Sweet

I Can't Turn Around
Savoy Music (BMI) — Rev. J. Cleveland

Our God Soloist: Rev. Ja

Soloist: Rev. James Cleveland Savoy Music (BMI) — Rev. J. Cleveland

SIDE B

Be Still My Soul

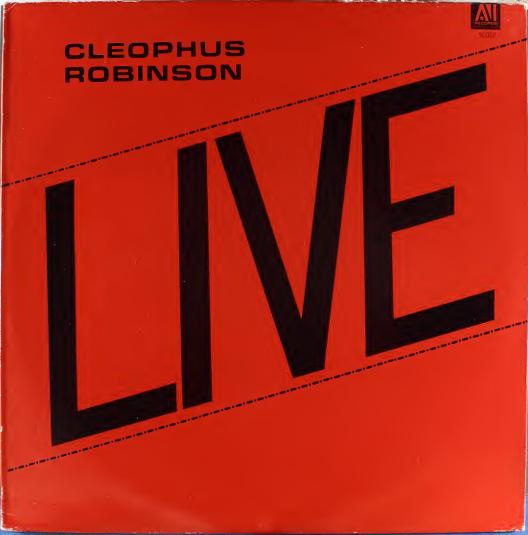
Thou Thinkest Lord Of Me

I'm Running For My Life Savoy Music (BMI) — Rev. J. Cleveland

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Produced by Fred Mendelsohn

If you wish our complete catalog...you must send 25c in coin to pay for postage — no stamps please.



REV. CLEOPHUS ROBINSON

STRANGE THINGS HAPPENING EVERYDAY
I LOOKED DOWN THE LINE AND I WONDERED
HOW I GOT OVER
BECAUSE HE LIVES (I CAN FACE THE FUTURE)
DIDN'T IT RAIN
GRANDMA'S HANDS
I CAN PRAY

PRODUCED BY SHANNON WILLIAMS

Recorded at Montreaux, Switzerland and at Woodland Sound Studios, Nashville, Tennessee

Engineered by David McKinley, Mastered by Hank Williams, Woodland Mastering

Background voices on "Because He Lives" The Johnson Ensemble

Piano: Napoleon Brown Organ: Cleophus Robinson, Jr. Drums: Paul Robinson Bass on "Because He Lives": Ray Reece



© 1981 AVI Record Distributing Corp. © 1981 AVI Records, Inc. All Rights Reserved. pleased lovers of gospel music. He is among the last of the great gospel soloists, and in his music, he pays constant homage to the great stars of the past—Mahalla lackson, Rosetta. Thatpe, and Brother Joe. May, all three canonized in his hit recording. "Rosetta, Mahalla and Joe." Rosetta, Mahalla and Joe." Rosetta, Mahalla and Joe." Rosetta, Mahalla and Joe. "Rosetta, Mahalla and Joe." Rosetta, Halla and Joe. "Rosetta, Mahalla and Joe." Rosetta, Halla and Joe. "Rosetta, Mahalla and Joe." Rosetta, Halla and Joe. "Rosetta, Halla and Joe. "Rosetta, Halla and Joe. "Rosetta, Halla and Joe." Rosetta, Halla and Joe. "Rosetta, Halla and Joe. "Rosetta, Halla and Joe." Rosetta, Halla and Joe. "Rosetta, Halla

For over twenty years, the special vocal stylings of Reverend Cleophus Robinson have

Robinson, as his song says, grew up poor in Mississippi and, from his mother, learned the Dr. Watts hymms and moans indigenous to that area. As a teenager, he moved to Memphis where he began to encounter the major traveling groups, soloists, and quartest. In Memphis, he also encountered the stirring blues of local singers like B. B. King. At his best, Robinson's singing pulses with a bluesy fervor quite comparable to King's or any other contemporary bluesman's. Nor is this surprising, Most of the great gospel singers would make peerfess blues singers, and their most thrilling work is usualfy found in songs with sentiments and melodies not far removed from blues the pioneer gospel singer Willie Mae Ford Smith calls the gospel song "the Christian's blues."

In Memphis, Robinson teamed up with his superb planist Napoleon Brown. Brown. a vectorn of the East Trigg Baptis Church, services of gospel composer Revered W. Herbert Brewster (whose leading soloist, Queen C. Anderson was one of the architects of the gospel-blues style), plany with a lacility and ferror reminiscent of the great blues and boogie-woogie planists of the forties: his chordal patterns and rolling basses would work wonders for any blues singer. And Brown adds the soul of gospel to the twang of blues; his playing alone can upset a church and always drives Robinson to the height of his abilities. This musical partnership spans two decades; even the most famous of all gospel singer-planist associations, that of Mahalia Jackson and Mildred Falis, did not last as long.

While still in Memphis, Robinson began recording, His first single, "Now Lord," caused a very small flutry in the south. It was only after Robinson began travelling to the midwest, especially Chicago, that he established himself as a promising goosel figure. He hit his stilled when he commenced a series of remarkable duo recordings with his sister, Josephine James, including such classics as "Pay For Me." "This Old Building," and "I Can See So Much." This may be Robinson's unique characteristic: While music is always a family affair. He is the only gospel singer to have recorded with virtually all the members of his family, Besides the duest with his sister, he has also recorded duets with his mother and wife. His organ accompanis his his son. Cleophus Robinson, Ir, and two others ons accompany him on bas guitar and drums.

In the late lifties, Robinson was called to the ministry and moved to \$t. Louis. As pastor of the Bethlehem Missionary against Church, he recorded serrons before his basin of the Bethlehem Missionary against home he had been direction of Coretha Bell, hereal a line solids. Robinson recorded hits as a solods for many labels: "Someone to Care" on Peacock, "Grace Made a Change" on Riverside, and "How Sweet It & To Bo Loved By God" on Savoy, Among his best-selling Nashboro singles are "Wrapped Up, Tied Up, Tangled Up," "The Prayer Song" and "Rosetta, Mahalia, and loc

Robinson moans, preaches, shouts, and crooms, sometimes in the course of one phrase, not to mention one song. He is a driven, ambitious man seeking the widest of audiences for himself and gospel music.

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STEREO BLS-6011

ARRANGED AND CONDUCTED BY: JOHNNY PATE



BLUES ON TOP OF BLUES ARRANGED AND CONDUCTED BY JOHNNY PATE

"My ambition is to be one of the greatest blues singers there have ever been," says B. B. King. It's admirable to know that this is his ambition, as many of his followers think he already is the greatest.

In this electronic generation where most everything is now either in, out, on or off, B. B. King comes off as way above todays musical maelstrom

The blues are B. B.'s life. Everything he did in his early Mississippi doys drew him somehow towards o life of singing. "My mother started me out singing gospels when I was five years old," he recalls, "She was very interested in church, All of her people were. Every Wednesdoy night they would have sing-ins - people would go from house to house. Everybody octuolly belonged to the church . something like in the army . . . it kept up the morole of the people."

That was a beginning - a source of music that poured rich, vibrant tone-color into the heart of the

"I had a mule and o plow when I was 12," soys King. "According to the boss I was a good farmhond." That was another beginning—the dry, dusty Southern bottom-land that bred loneliness and futility. It is also interesting to note that his fertile area of Northwest Mississippi brought forth such other giants as Muddy Woters, John Lee Hooker, Jimmy Reed, Robert Johnson, Bill Broonzy and so many others. "It wasn't anything extraordinary to find o person singing," King remembers

The blues were olso born and bred in the 'white only', the 'back o'town', the 'know your place' South. "Due to the woy things was down there, I imogine that this was port of the cause of this music. I ran into bod ones down there that were enough to give you more than the blues."

For the young kid singer just starting out, it was o

familiar story-a lot of moving around, picking up bits and pieces here and there. Leorning a few chords, listening to old records or the guys possing through. "Just show me whot you do there," was on oft heard request. But there were not mony young sters who saw it oll the woy through. The good blues jobs were not olways there. The young musician was most often suspect. And of course, frequently abused. So some turned to driving a tractor. Or working doy labor. Or later fading away to a cobin in Avalon somepioce, It hoppened, It's still hoppening-the wolls around the blues are unfortunately still there

The men who did moke it, ore generally uniform in saying, "My life is the blues." King soys it. Reed. Hooker and Sponn too. Waters, Hopkins, and so on down the list. They all say it. They come over the wall and people know from where they came. They

Riley B. King was born on a plontotion outside of Indianola, Mississippi, September 16, 1925. His grondparents and porents were singers. He become really interested in music through an uncle who was a sanctified preacher. After singing gospel in churches for years, he began singing and playing blues in army service during the early 1940's "When I went in the ormy," he recolls, "some of the fellas had guitars oround the borracks and I storted to foolin' with them, In foct, I'd been trying to play before that, but not blues. Before that I was listening to Blind Lemon, Memphis Slim, Lonnie Johnson and even Gene Autry and Jimmie Rodgers. My ount used to have one of those old Victrolas and every time I could catch her out, I would sneak in and listen to them. In foct, I quess it was somewhat embedded in me from that time."

After the wor he bogan singing blues profession

ally, later settling in Memphis. Tennessee, Under the auspices of Sonny Boy Williamson he worked locally, eventually getting a 10 minute spot on WDIA, on all-Negro radio station in Memphis, This was later expanded to a daily 2 hour and 15 minute DJ spot losting three years. From this he moved to recording, then out on his own during the '50's-onenighters with his own band, worked theoters, night clubs, blues concerts in Chicago, R&B shows olmost everywhere, out to Los Angeles, back to Florida, down in Texas, through to New York, B. B.'s been everywhere, singing the B. B. kind of blues. A blues that fit into the modern sound; some jozz, some rock, some dance, some soul-but solid city bluesinging oli the woy.

B. B. King is on authentic, the kind that so many Johnny-come lotely one-hitters are trying to be. King is really where it's from, "I'm not os basic as 'folk blues' singer Muddy Waters," he states, "and then not as modern as Lou Rawls. Just sort of in between." But King is simply modest. He's certainly much more; a direct link to the rock-blues field now mushrooming oll over the world. He's one of the few who leads the rest, and shows them how.

Worried Dream shows King for the bluesinger he is. His spirituol-tinged voice is shorp and tense, slow and exciting, personal and stirring. He wrings all of the flavor from the heart of the song, shouting, pleading, rising to gospel fervor to emphasize his point. It's King at his best.

Until I Found You and Heartbreaker is straightforward King-songs that are fluid, relaxed and clearly enunciated with firm lines. His high clear voice rides authoritatively over the heavily accented ougmented band occompaniment. This album once again illustrates that King knows all the intricacies of weaving emotion through o melody and uses them

"I found out iong ago that if something don't sound good to you, rest ossured it don't sound good to anybody else. The blues are my life . . . it's a feeling that a person has, the soulful feeling . . . the

inner soul of a man." Remember, this is the soul-man who has that burning ambition to be 'one of the greatest'

Man, how much farther can be go? SHELDON HARRIS

Blues Editor, JAZZ & POP Magazine, 1987

SIDE ONE 1 HEARTRREAKER 2.55 2 LOSING FAITH IN YOU 3 DANCE WITH ME 3-05 4. THAT'S WRONG LITTLE MAMA 2:45 5. HAVING MY SAY 2:35

6. I'M NOT WANTED ANYMORE All Composed by: B. B. King Published by: Pamco/LZMC-BMI

SIDE TWO 2:47 1. WORRIED DREAM 2 PAYING THE COST TO BE THE BOSS 2:35 2.25 3. UNTIL I FOUND YOU 4. I'M GONNA DO WHAT THEY DO TO ME 3:00 5 RAINING IN MY HEART 2:26 2-25 6. NOW THAT YOU'VE LOST ME

All Composed by: B. B. King Published by: Pamco/LZMC-BMI

Produced by: JOHNNY PATE Cover Design: DENIS LARKIN/HENRY EPSTEIN Liner Design: JOE LEBOW















Recorded and engineered by Grea Ripplemen and Bitty Joe Bowers at Sound City, Ven Nuys, CA during the year of 1990.

idditional recording and mising on Sliver Torche by Bryan Lee Brown at Der Mattered by Charlie Watt at Quadrophonics, Glandata, CA. 1990. All tongs Written and Performed by Studies.

(c) Bluebird 2000. (c) & (p) Sesac 2000, (c) & (p) Dire Mek 2000

All vinyl layout/assembly by Kell Metsumoto, Shieleni Kitahera, h Bluebird thank you go to: Greg Field eman, Billy Joe Bowers, Stave Aoki, Slobeits

Consumer, Shally Brown, Deen Markley, The Coast Spirit, Jelr and Kirstin a Zijian, LF, Terry Ferrell, Shielchi, Yoko & Momo Kilehera, Friends, Femilia Intolrelions and you... to the old grandmother where the tree aboto w

en Goldwhite plays Lap Staat Guitar on oldponiess Hight in The Monument

taken - thenk you, and may all good blessings come to you, and the tree. Thank you,

atted by Greg Finderson and Bibly Joe Sowers at Hollywood Sound, Hollywood Sound, Hollywood Sound City, Yan Nuys, CA and Sound City, Yan Nuys, CA

disguise, you my dear must face the face you're are so afraid of, and I'm on fire here, burning down. lay and walt, letting days pass as fast as seasons, lonely and long, they remain this way for certain reason, you've taken these ghosts to bed and can't release them, and I'm on fire here, waiting, and I'm on fire here, burning out,

Skeletons Day Parade

let's not wear dead days. like old skin it itches, let's redress this manneguin, and let these ghosts in to do their business, let the skeletons out, well fill this closet full of new clothes, new colors, this season will be better, lets kill these calendars and all their months of downpour, so much energy expended on memories, and what for? repeat performances and encores! lets kill these calendars and all their months of downpour. If we let these seasons change, then these dead days

all this and more, still life with moving parts that don't work, I know why you cover, harhour, and

Birth Of Inertia I chipped my teeth on this, because I bit down too hard, a sickening routine that I just can't discard. I chased those words right through and on to you. I chased those words right through your pretty

will fade. Still Life (with moving parts)

noose. I cut myself with this, because I got too close to resist. I wish my skin was thick dull, dumb and insignificant, the consequence of honesty has its risks, it proved to be treacherous, let it all fall out, let

it fall, etc etc. bridge; and all my blood, it runs, rushes to a boll, I chased those words through and on

to you. I chased those words through your pretty noose.

Shedding Skin cant stop seeing all these things, not even when I sleep, guilty ghosts invade my dreams, a second

chance for the truth has arrived and reared its head, a chance to shed this dirty skin and begin again. because the whipping post has slept to close and its time to shed this dirty skin, cant stop seeing

everything, not even when I dream, guilty ghosts they wake me, a second chance for the truth has

arrived and reared its head, a chance to shed this dirty skin and begin again, I've gotta breathe these

ghosts out. I've gotta breathe.

Two Friends

black orchids breath stung my lips and made my head spin, starry eyed I feli asleep and started dreaming. so quick to lay down with pretense, all smiles and waiting. I woke up dead alone in desperation's blanket.

I wipe my lips clean and lay it to rest, wasp winged angel you never gave me a second chance, so chalk these lines that I jay in so history wont repeat, chalk these lines that I jay in so this wont happen again.

Low Gear through insecure eyes you see your height and size, smaller than you realize, and from your lips come

drool and spit, sallvate and fantasize with stars in your eyes...and of course money signs, when you measure with success it always ends up smaller than you could guess, talk is cheap but you pay the price loneliness needs friends but you'd never realize before its time kinda like a prize fighter with a black eye..

Lumberjeck Ontribution I caught you seeing stars...and of course money signs.

Dim Wek Records

PO Bax 14045 Sente Berbere, CA 9100

dimmak@dimmak.com Dim Max 923

Samuel James «Via timir Von» Valda. Volces.

Intophamberjeck-entine.com

Bryan Lea Brown, drums, percussion, vibraphone

Rider

hey red rider, fast action sorrow sender. I need a blood donor, last years harvest was so sour. In the new year III be searching for fields of gold and a soft shoulder, yeah, I year older. (If were not ready to move

now, I hope when were ready were not to old to move around.) and these demons can sleep with new

years eve. because the machines wont run unless their fixed by me. I'm ready now to protect what's

sacred. Lets place these things under heavens wings.

Silver Torch

words unspoken, hearts are broken, to find forgiveness, look inside.

Bird On A Wire

here it is, open to the public, set your bidding, highest offer. I bloodlet this confession I let it drip so slow.

sharpen all these edges, now no one knows. like a bird on a wire, my heart is on target, I gave death to this

vulnerability and all its life times of winter, because nothings grown and nothings prospered, experience

has lent a thing. I bloodlet this confession. I let it drip so slow. I blood let this confession to you, I let it drip

so slow.

Moonless same routine everytime, desperate skin, desperate mind, cannot be still, wont be satisfied, so thirsty, ill drin it everytime, in between and aside, cant keep my thought off selfish lines, a quick breathe and a blink of an

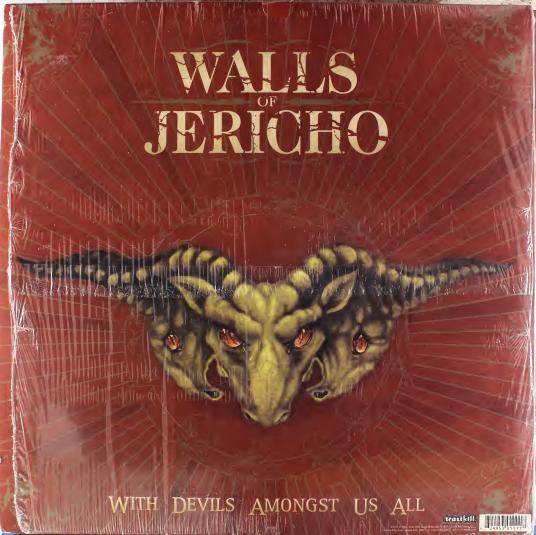
eye, I built it up as the time of my life. I need to taste the flash to pacify. so I kissed the camera and all its eyes....and all its lies.



the Sick LIPSTICK

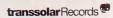
















SIDE A:

WANT :: D.L.R.G. :: THE BALLAD OF LARRY LALONDE :: SENSIBLE SHOES SIDEWALK PUDDING

SIDE B:

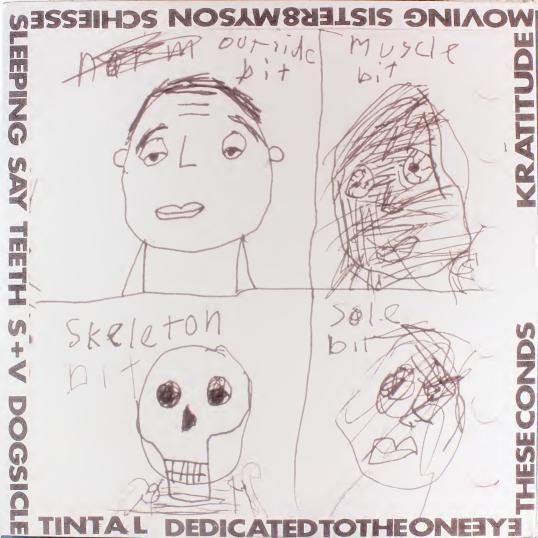
YOU CAN'T TOUCH MY SHIT :: PETEY ESDE :: THIS OCEAN SUCKS CHEERS, AND SORRY ABOUT ALL THE BLOOD :: TRANS JAMDER



2012_w

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The Same Old You

THE SAME OLD YOU. . SOMEWHERE MY LOVE SUNRISE SUNSET

THE MORE I SEE YOU O DOMMAGE, DOMMAGE • TWO STRANGERS IN THE CITY • THE SHADOW OF YOUR SMILE •

STRANGERS IN THE NIGHT • PAINT YOURSELF A RAINBOW ALL • THE WISHING DOLL • GAMES THAT LOVERS PLAY

IKE COLE

It's always a thrill to me to introduce a new talent, both on the air and in a club; doubly so when you know the voice is great and you are helping to build a career. But the exciting part is in watching and listening as your confidence and judgment is echoed and reechoed by everyone who hears him perform.

IKE COLE is such a talent, and this, his first United Artists album, should put his name among the country's top male vocalists. Every now and then a singer comes along who has that appealing quality...a voice that you want to hear sing your love song... Even tho' I may be accused of plagiarism... I have to say it... I LIKE IKE, and after hearing this program I am sure you will, too.

IKE COLE is a charming, soft spoken man with a knack for making you feel glad that you know him, and when he speaks of his wife and three growing sons you know that this is also a happy man.

The name of Cole always stood for the best in the musical field... we feel that IKE COLE is worthy of the name. Other disc jockies and many visitors to California have heard me speak of lke on my radio show and the word is spreading throughout the nation. Accordingly, more people are chanting IKE COLE's praises now by shouting "I LIKE IKE". After this album is heard, there surely will be a tremendously bigger IKE COLE bandwagon everywhere.

Radio Station KMPC HOLLYWOOD, CALIF.

SIDE I
1. THE SAME OLD YOU' (R. ROBERTS)
RED BALLOON MUSIC CORP/ASCAP
2. SOMEWHERE MY LOVE* (Lara's Theme from the MGM Picture "Dr. Zhivago") (PAUL FRANCIS WEBSTER M. JARRE) ROBBINS MUSIC CORP/ASCAP. 2:32
3. SUNRISE SUNSET* (J. BOCK-S, HARRICK) SUNBEAM MUSIC CORP/BMI
4. THE MORE I SEE YOU* (M. GORDON-H. WARREN) BREGMAN, VOCCO & CONN, INC/ASCAP
5. DOMMAGE, DOMMAGE (Too Bad, Too Bad)** (P. VANCEL. POCKRISS) LEO FEIST. INC/ASCAP . 2:12
6. TWO STRANGERS IN THE CITY'
(J. LLOYD) PLUS-MINUS MUSIC/ASCAP
SIDE II
1. THE WISHING DOLL" (From the United Artists Motion Picture "Hawaii") (M. DAVID-E, BERNSTEIN) UNITED ARTISTS MUSIC CO., INC/ASCAP
2. STRANGERS IN THE NIGHT" (C. SINGLETON-E. SNYDER-B. KAEMPFERT) CHAMPION MUSIC CORP (ROOSEVELT MUSIC CO., INC. BMI, 2:56
3. THE SHADOW OF YOUR SMILE" (Love theme from the MGM Picture "The Sandpiper") (PAUL FRANCIS WEBSTER-J. MANDEL) MILLER MUSIC CORP./ASCAP. 2:47
4. PAINT YOURSELF A RAINBOW* (L. KUSIK.E. SNYDER) LEO FEIST, INC /ASCAP. 2:13
5. GAMES THAT LOVERS PLAY (Eine Ganz Nacht)* (L. KUSIK-E, SYNDER-G, LOOSE-J, LAST) MILLER MUSIC CORP/ASCAP. 2:38
6. ALL* (N. OLIVIERO) Eng. Lyrics (R. JESSEL-M. GRUDEFF) EDWARD B. MARKS MUSIC CORP/BMI. 2:11
PRODUCED BY: JACK GOLD ARRANGER CREDITS: ARNOLD GOLAND® LERGY HOLMES®®



WORLD PACIFIC STERED FROM HIGH FIDELLTY RECORDING

SWINGERS! LAMBERT, HENDRICKS & ROSS







with Zoot Sims

Recorded in Hollywood at the Crescendo

THE SWINGERS: LAMBERT, HENDRICKS & ROSS

WITH ZOOT SIMS, RUSS FREEMAN, FREDDIE GREEN, JIM HALL, ED JONES & SONNY PAYNE

FOUR (Prenige, Music - BMI)
Lyne: Jon Heudricks Music: Miles Davis
Of the wenderful things that you get out of life, there are four
Of the wenderful things that you get out of life, there are four
of the many, fasts making the list of life truth takes the lead
An' to relax knowing the gist of life it's truth you need? Three'
Then the second is honor and hoppiness makes the lead
An' to relax knowing the gist of life it's truth you need? Three'
Then the second is honor and hoppiness makes the lattone must be
Baby, so to truth, known and happiness and one things more
Meaning wonderful, wonderful love that'll make it four
Don't you know the score' Well, people, when they're younger,
never realize the pleasure-travensure life's got
They got their minds on all the wrongest scenes
An' things that coal a lott's money, but if's really very funny;
An' things that coal a lott's money, but if's really very
Four, but got the pleasure the lotter of the l FOUR (Prestige Music - BMI)

We forget, or ignore—end up poor— Spent a lot o time on money and madness and end up in sadness Youth is the time when we should see the light 'Cause when we're old and wasted, the dues for what we've

Cause with the re unit units waster, ine unes to wrist we've the wind the real part of the waster wa

'Hard to believe, I know, but time will show
That even though you think it's boresome, two-and-two together
constitute a foursome!

On that's all-four is the figure — that's all!

Ain't gonna be gettin' any bigger, doesn't matter how you slice it up, you'll never change !

You count everything that fate throws into life's pot — still, really, four is all you got!.

Haven't they told you about the little pleasures that are part of all the rest!.

You live a little and love a little

You live a little and love a little
And take a little and give a lot — still, the total is happiness
But that only one — you've just begun; there's gonna be more
After this are truth and honor shinin
And love combinin' to make it four — no more.

NOWS THE TIME (Sacoy Music — BMI)
Lutric Ion Hardrick
Music Charlie Parker
You've heard it every way: "A dog'll have his day,"
But when it come t walkin dog as nit got a word 's ay
But when it come t walkin dog as nit got a word 's ay
Hardrick of the come that the status of the come of the com NOW'S THE TIME (Savoy Music - BMI)

Oh, the pity! The shame of it all! Really, I mean it Everybody knows a fella' starves until he goes 'N when he's gone his voice is heard hy those who never have seen it N When he's gone his voice is heard by those wh'. I could never figure out why people carry on About another period of a long-gone year, When many a cat that's wailin 'now is wonderin' whether people really can still hear What a puzzle!

Dave: (Miles' Solo)

Everybody knows the more you hesitate the more you love

Everybody knows the more you nestate the more you love If you be still and failt on move You're gound dig yourself—bittentioned rut, You're gound dig yourself and groove Wailing for you time to come you might not ever move Wail while you cen, so that those who hear will understand And maybe your echo will ring through the land Plenty of time I know I've had a lot omiles to go; I waited once, I got misled

But that don't get you miles ahead - time waits for no one. SWINGIN' TILL THE GIRLS COME HOME

My wife is on vacation; so's my mother-in-law I bet you never saw the crazy kind of a fling that I'll be flingin' Man, I really will be swingin' 'till the girls come home.

AIREGIN (Prestige Music — BMI)
Lyric- Ion Hendricks
Wait'l you dig it on the map — Airegin! (spelled backwards)
Really are clossin 'up the gap — Airegin! (spelled backwards)
Back, long time ago they saw a ghost — ghost made a boast
Soon that shost was host

Soon that ghost was host Wait! I you dig it on the map — Airegin! (spelled backwards) Really are closin' up the gap — Airegin (goin fac'wards) Those losing their hue — they goofed and got the wrong view First things reverse — last is first y dig it?

LITTLE NILES (Totem Music — ASCAP)
Live' John Hendricks by you keek Endoly Weston
Live' John Hendricks by you keek Endoly Weston
Little Niles half a man and built a child, and when he
Smiles, kile all childen everywhere he's really living truth,
For truth is part of youth, and when you feed contentinent
Little Niles army your heart and cheers your day in very way
Little Niles he's forever on the go and never slow
Little Niles he's forever on the go and never slow
West he's heven in his cycy.
You can't imagine your life without him you're so wild about him
There are days when his incidences weys LITTLE NILES (Totem Music - ASCAP)

There are days when his mischievous ways Make you should and wear your preference out was a support of the preference of

BABE'S BLUES (Totem Music - ASCAP)

Lyric: Jon Hendricks Music: Randy Weston Small children found babe's blues around Small children tound babe's blues around Blues made them cry Unlike adults, they've fewer faults Kids, as a nilc – they've pretty cool Kids meet blues, then greet blues, then beat blues Kids take a fall but, like a ball, hounce up again They'll shed a tear to fool a fear They're not afraid, they've got it made Kids meet hlues, then greet blues, then beat blues Kids meet hlues, then greet blues, then beat blues small gifts and boys treat blues as toys like in a game Blues come their way 'most every day Kids let them in — don't let them win Kids make blues, then fake blues, then shake blues Wee tiny tots get blues, but never grieve Kids in the know, when feelin low Cry blues away — don't let them stay

Cry blues away — don't let them stay kids spy blues, kids eye blues, goodbye hlues Kids meet hlues, then greet blues, then beat blues Kids make blues, then fake blues, then shake blues Kids spy blues, then eye blues, goodbye blues Kids meet blues, then greet blues, then beat blues Kids make blues, then lake blues, then shake blues

re: (Miles' Solo)

And . . . DARK CLOUD — JACKIE — WHERE — LOVE MAKES THE WORLD GO ROUND

Notes by Ralph J. Gleason, Editor JAZZ and sundicated columnist whose RHYTHM SECTION appears in such papers as the San Francisco Chronicle and the Boston Globs

As far as I am concerned, Lambert, Hendricks & Ross (along with being one of the greatest kicks in music today) are the Gilbert and Sullivan of jazz. They are performing jazz operettas five, six and seven minutes in length and have created a litany, language and literature of references that is unique and operative on a complex, multi-level basis.

Anyone can dig them. They have a message that is easily understood, but just as a knowledge of Dublin and the Irish and English literary world of that particular period is essential to understanding much of Joyce, so is a prior knowledge of jazz musician slang and of the social and musical culture of jazz essential to a full understanding of The Trio.

It also helps, to have had a prior knowledge of the instrumental numbers to which Jon Hendricks has written his remarkable lyrics and which the group sings. When you have this knowledge, the whole glorious thing becomes real. Thus exposed to the full impact of The Trio's work, one ean find as much delight in it as a Savoyard does in "Pinafore" and which the student of T. S. Eliot gets from reading that delicious tour de force, "The Sweeniad,

It takes a perculiarly agile mind to create lyries that fit exactly to trumpet, saxophone and trombone solos played in fast tempos. Jon Hendricks has done this. Each lyric line takes off from the original title and develops a full story in jazz argot that expands into a dialogue and then a three-way conversation as the other instruments (represented by the other two voices) join in. Reed and brass riffs are presented, almost elassically, as a chorus behind the soloist. And, in all of this, Hendricks has managed to do what no other jazz lyricist, including Johnny Mereer, has been able to do-write lyries for jazz ereations without reshaping them into the popular song format.

Hendricks not only has an unusual voice (as do both Annie Ross and Dave Lambert) but he has the unique ability to Take on the timber of the instrument whose solo he is sing-ing. A bass player (Monk Montgomery of the Mastersounds) fell apart when he first heard "Swingin' Till The Girls Come Home." "He's got Pettiford's sound," he almost shouted. Hendricks, of course, has been a musician (he was a drum-mer in Toledo, Ohio, bands some years back and picked up on jazz originally from his neighbor, Art Tatum) and in reeent years has been "thinking about the bass. Annie Ross wrote an original lyrie to "Twisted" (the Wardell Gray tenor solo) a few years hack and it won her some fame as the new Freudian vocalist when it was released. Dave Lambert, a former tree surgeon, drummer and vocal group organizer, has been the organizer here again. "He was always after me to work up new things," Jon Hendricks says.

What they have worked up - i.e., lyrics to jazz instrumentals with words for all the parts - is of more help to the understanding of what jazz is and how it works than all the radio and TV shows put together. You can never hear the numbers they do again in the original version without mentally (or verbally) singing the lyrics. The Basie band now sounds incomplete without The Trio.

How does Jon Hendricks pick tunes to do? "I just listen for one that sings to me," he says. "All of them sing to me, but one that sings very clear is the one I pick. If you listen long enough, you'll hear it finally. Then after a time, words begin to come to you. Whatever the horn is saying: they just form themselves."

On this LP, you'll find some startling examples of songs that sing to Ion Hendricks. I hope they also sing to you.

> A Richard Bock Production Cover design by Bill Shaeffer

Photo by William Claston

Little BIRD suite

DICK GROVE ORCHESTRA/PACIFIC JAZZ RECORDS



BIRD OF PARADAÍSO NIGHTHAWK CANTO DE ORIOLE LITTLE BIRD DOODAD MOSCA ESPAÑOLA CIRCLET



DICK GROVE ORCHESTRA

JOE BURNETT, fluegelhorn PAUL HORN, alto & flute BILL ROBINSON, baritone

Paul Horn is heard by arrangement with COLUMBIA RECORDS

trumpets & fluegelhorns: JULES CHAIKIN, OLLIE MITCHELL, DICK HURWITZ & JOE BURNETT/trombones: BOB EDMONDSON, MIKE BARONE, ERNIE TACK or DICK McQUARY/reeds & woodwinds: PAUL HORN, BILL ROBINSON, BOB HARDAWAY, BILL PERKINS & JOHN LOWE/guiter: AL VIOLA/bass: RALPH PENA/drums: NORM JEFFRIES/ piano: DICK GROVE

> SIDE 1: NIGHTHAWK-2:55 BIRD OF PARADAISO-8:18 MOSCA ESPANOLA-5:00

SIDE 2: LITTLE BIRD-2:15 CANTO de ORIOLE-6:05 DOODAD-2:25 CIRCLET-4:59

It seems that there is always a stage in the career of every major artist at which the remark is made by surprised listeners: "Where has he been all these years?," or "Why hadn't I heard of him before?" With the obvious exception of child prodigies, most of the important contributors have to go through this phase; in the case of Dick Grove there can be no doubt that it will be the near-unanimous reaction to this album.

As was the case with Clare Fischer, Gil Evans and others now recognized as important arrangers. Dick Grove had to wait until he was in his thirties before he could make any impact on the jazz scene. Unlike the others, he is a latecomer in the actual craft of writing. "It's only in the last three years," he says, "that I really learned to write, to the point where I could say I wanted to "

Born December 18, 1927, in Lakeville, Indiana, he was not seriously interested in music until about 1942. "My mother and brother were both musicians; he was quite a bit older and played in movie houses, piano and organ, I didn't study until I got out of high school and went to Denver U. for a couple of years. I'm mainly self-taught, trial and error style. I picked up piano and used to double on vibes."

In 1954 he moved out to California, concentrating for the most part on backing singers, writing and teaching. He played with

Alvino Rey for a while (but then, who hasn't?), and lately has done some effective playing and writing (without any credit for the writing) on records with Mavis Rivers.

"Didn't you ever try to submit anything to any of the name bands?" I asked him.

"No, I got into sort of a trap, by getting things going in my own direction. If I were to submit something to Harry James, say, I would have to write the way the Harry James band plays. Or if I wrote for Basie in the Basie style, it wouldn't be me at all. I almost got to the point where I was going to have to do something like that, but I feel I have something of my own to say and it finally dawned on me that anything I do is worth more to me under my own name."

In this manner, the necessity for personal expression became the mother of orchestral invention and the Dick Grove Orchestra came into existence.

The band has been together, with a few personnel variations, for three years, but chiefly as a rehearsal group. Lately there have been a few in person appearances at college concerts; the plan, now that the group has finally been committed to records, is to keep together, play more concerts and go on the road if and when the demand warrants it.

Of his influences, Dick says: "Naturally I admire Gil Evans, mainly for the mature conception he has; but rhythmically I write very differently." An important difference also is that Gil's best known ventures have been arrangements of standard material, whereas Dick essentially is a composer-arranger who concentrates on his own original themes.

Of the instrumentation, he comments: "I use the regular basic set-up of reeds, brass and rhythm, but I don't write by sections. There are so many ways to create variety through unusual voicings or instrumental combinations.

'All the trumpets double on fluegelhorn, which gives a better blend with the woodwinds. I use the piano occasionally, but only as an orchestral thing, not in the rhythm section.

"All the originals in this album except Little Bird were originally commissioned by Dave Robbins' Jazz Workshop. Dave is a trombonist and conductor; his orchestra is heard every other week from Vancouver in a government-subsidized Canadian radio series. I've been writing for him regularly for a couple of years. The versions in the album are slightly different.

"As for Little Bird-it started out as a thing called Blues Two Ways. Pete Jolly took the background theme of the minor part and made a separate 16-bar thing out of it, as a bossa nova. Tommy Wolf added lyrics and it became Little Bird. As it turned out, we were pretty lucky with it; we got seven recorded versions, and my own makes it eight."

There is a suite-like relationship. Dick says, between the three tunes on the first side and the first two on the second side. In other words, the five compositions with bird references in the titles, though they stand by themselves as entities, are tied together in the sense that they make logical continuous

Nighthawk, the moderately paced but firmly-swinging opener, gives immediate exposure to Grove's extraordinary flair for color and variety of timbres in orchestration. There is also a prompt introduction of the soloist who, on the strength of this album, seems certain to earn the belated publicity as an instrumentalist that Grove will acquire as a writer. His name is Joe Burnett; coincidentally, he is Grove's age. Dallas-born, he has played with just about every name band from Stan Kenton and Maynard Ferguson to Woody Herman and (of course) Charlie Barnet; but he has never had any substantial solo exposure on records. His solo vehicle here is the fluegelhorn and his work shows a lyrical beauty that establishes him as the orchestra's most remarkable instrumental voice.

Bird of Paradaiso, the longest and most brilliantly variegated track, is practically a concerto for Burnett. His lonesome wistful sound, unaccompanied, serves as an introduction and maintains a sense of tension until, a minute and a half in, a tempo is established by Pena and Jeffries. By using a cluster type of voicing, Grove achieves special moments of rich orchestral texture, these passages being skillfully interwoven with the fluegelhorn's statements.

Mosca Espanola is a vivid pastiche of sounds all the way from the opening F and B Flat triads, through the opening ensembles into the sharply delineated Bill Robinson baritone solo, the gracefully swinging Dick Hurwitz trumpet, and on to the closing passages throughout which bass and drums are ingeniously integrated. The instrumentation in a passage near the beginning, in which I thought I heard muted trombones actually is played by four open horns, with fluegelhorn on top. two tenor trombones and bass trombone.

This voicing, Dick points out, is used at other points, sometimes with bass clarinet added, as is the case in Canto de Oriole. The latter is a moody, almost stately piece, performed with an obviously keen, sensitive ear for dynamic and phrasing requirements on the part of every man in the orchestra. Both here and on the preceding track, Little Bird, one is constantly aware of the importance of Jeffries' and Pena's roles, not only as resolute swingers but as part of the overall sound. (Pena's parts in Oriole and Paradaiso were all written out.) Little Bird is noteworthy also for the work of Paul Horn, one of the most accomplished flutists in contemporary jazz; and for the tenor by Bob Hardaway.

Doodad and Circlelet, as noted above, are in a slightly different bag from the rest of the compositions, though they retain the ingredients essential to the very personal Grove palette. Paul Horn is the featured alto soloist on both; his sound on alto for several years has been one of the very few distinctive ones on this horn. Circlelet also provides another glimpse of Bill Robinson's full-blooded baritone. Doodad is perhaps closer to the standard big band concept, in structure and sounds. than any of the other works in this set.

Repeated hearings of the album will reveal much more than can be outlined in any verbal summation. There are so many intricate or unusual uses of various tonal colors-the flute doubling the lead an octave higher, the woodwinds above the brass, the added warmth obtained through the use of the fluegelhorns-that the whole set of performances takes on more interest at each hearing, both technically and harmonically.

Not the least noteworthy aspect of Dick Grove's success is his ability to achieve these results without resorting to such devices as atonality or continuous meter-shifting. "There are so many things that can be done within the present framework," he says, "and my feeling is, if you can't hear it, you shouldn't write it."

Clearly there are so many things he can hear that the listener's ear is engaged from the first moment and never allowed to wander as the album follows its polychromatic course.

If orchestral jazz is going to survive, the strength of its will to live must depend on the initiatives of men like Dick Grove. And because of men like him, I am confident that its survival

-I FONARD FEATHER

About the Cover: The Emerald Toucanet (Aulocorhynchus prasinus) is a rare and little known species of toucan that inhabits montane cloud forests of tropical latitudes from Southern Mexico into South America. The individual pictured appears through the courtesy of the Moore Laboratory of Zoology. Occidental College. The photo may well be the first ever published of this clusive species. John William Hardy

Dept. of Omithology Pacific Jazz Records

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is assured.

A RICHARD BOCK PRESENTATION



Original Motion Picture Score

HANG'EM HIGH

Composed and
Conducted by
DOMINIC
FRONTIERE







ORIGINAL MOTION PICTURE SCORE

HANG'EM HIGH

COMPOSED AND CONDUCTED BY

FRONTIERE In each of the professions there are practitioners and there are pros. Like law, medicine and other callings-music, too, has its specialists. High among the real pros of scoring film music stands

Dominic Frontiere. A native of New Haven, Connecticut, and one of the youngest men ever to graduate Yale University's School of Music. Frontiere has scored numerous motion pictures, the latest of which is HANG 'EM HIGH with its exciting Western flavor.

The film milieu has become the natural musical habitat for Frontiere, After apprenticeship with masters such as Alfred Newman and Alex North and a stint on the staff of a major studio as a composer/arranger, he created music for a number of eminently successful television shows including The Invaders, The Flying Nun. That Girl, Rat Patrol, Twelve O'Clock High and others, He also composed the music and served as co-producer for the series, Outer Limits and Stony Burke.

Beyond his arranging and composing credits, Dominic Frontiere is a talented and gifted conductor, much in demand by recording artists and nitery performers on the West Coast who are eager to respond to his commanding baton.

0.00
1. HANG 'EM HIGH2:56
2. RACHEL (Love Theme)
3. TUMBLEWEED WAGON4:15
4. BORDELLO
5. I'LL GET 'EM MYSELF
SIDE TWO
1. RACHEL (Love Theme)
2. HANG 'EM HIGH (Reprise)
3. IT'S NO DEAL
4. THEY TOOK ME
5. HANG 'EM HIGH2:56
MUSIC PUBLISHED BY UNART MUSIC CORPORATION (BMI)



The hanging was the best show in town.

But they made two mistakes.

INGER STEVENS - ED BEGLEY - PATHINGLE as Judge Fenton COLOR

United Artists



SIDE ONE

Raydio From ARISTA AB 4163

Is This A Love Thing

Raydio From ARISTA AB 4163

What it is Garnet Mimms From ARISTA AB 4153

Garnet Mimms From ARISTA AB 4153

How's Your Love Life Eddie Kendricks From ARISTA AB 4170

Where There's Smoke Eddie Kendricks From ARISTA AB 4170

SIDE TWO

k Up Your Bags

Harvey Mason From ARISTA AB 4157

What's Goin' On Harvey Mason From ARISTA AB 4157

traight From the Gate Headhunters From ARISTA AB 4146

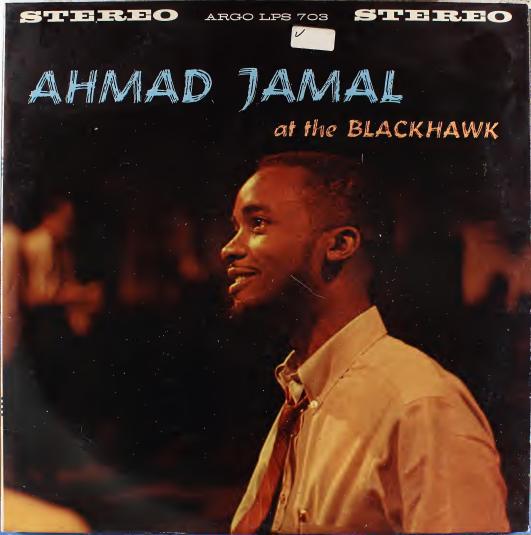
Got To Give It Up Pharoah Sanders From ARISTA AB 4161

Answer Me My Love

Pharoah Sanders From ARISTA AB 4161







Ahmad Jamal At The Blackhawk

Time

Time

Off The Record

Side 1

I'LL TAKE ROMANCE/MY FUNNY VALENTINE (Oakland-Hammerstein 2nd: Bourne Inc.—ASCAP) (Rodgers-Hart: Chappell & Co., Inc.—ASCAP)	6:12
LIKE SOMEONE IN LOVE (Van Heusen-Burke: Burke & Van Heusen Inc.—ASCAP)	2:46
(Rodgers-Hart: Chappell & Co.—ASCAP)	4:15
THE BEST THING FOR YOU (Irving Berlin: Irving Berlin Music Corp.—ASCAP)	4:37
Total Time	17:50

Side 2

APRIL IN PARIS	
(Harburg-Duke: Harms Inc.—ASCAP)	4:13
THE SECOND TIME AROUND (Van Heusen-Kahn: Miller Music Corp.—ASCAP)	4:0
WE LIVE IN TWO DIFFERENT WORLDS (Fred Rose: Milene Music—ASCAP)	4:2
NIGHT MIST BLUES (Ahmad Jamal: Jamal Enterprises—BMI)	6:45
Total Time	19:3

Recorded at the Blackhawk in San Francisco

Personnel: Ahmad Jamal, piano; Israel Crosby, bass; Vernell Fournier, drums.

Supervision: Paul Gayten

Cover Design: Don Bronstein

CHESS PRODUCING CORP. + 2120 SOUTH MICHIGAN AVENUE + CHICAGO 16. ILLINOIS

In THE HISTORY of jazz there has been only a handful of rhythm sections that have approached perfection. Basic had such a group in the late Thirties and Forties, and Ahmad Jamal had one from 1954 to 1961, when these marvelous sides were cut at the Blackhawk in San Francisco.

The death, in August 1962 of the bassist Israel Crosby, marked the irrevocable finale to the particular trio that has given me more pleasure than any other in the past decade. At the age of sixteen Crosby made his first discs in Chicago with Gene Krupa, Benny Goodman and an all-star small combo, and from that time on there never was another bassist to equal him. His intonation was impeccable, his technique so prodigious he never bothered to display it, and—most important of all—he was the complete ensemble musician. His prowess gave Jamal a freedom to experiment in a way no other pianist has dared to do.

The Ahmad Jamal Trio far transcends the jazz world, and the fact that it has been consistently the most popular trio on records has caused the self-styled jazz critics to polish off such epithets as "commercial" and "cocktail music". Pay the writers no mind, and listen to some of the most sensitive, delicate and subtle music in jazz history.

There is one track on the second side of this disc that will go down in history as one of the greatest of all blues performances: "Night Mist Blues". For me this is the crowning achievement of Ahmad's recording career, and one can only hope that it can become a two-sided single hit. Ahmad plays with a gusto he usually hides. Crosby is miraculous and Fournier on drums, nothing short of perfection.

In the days when this writer was a critic himself, nothing used to infuriate him more than superlatives on liner notes. He steers away from them on the occasional copy he writes for Columbia albums; but when confronted by a record like this plus the memory of Israel Crosby he has had to succumb to his enthusiasm.

Since Crosby's death Ahmad has been searching for the right successor, and finally in Richard Evans he has found one. If Vernell Fournier can be persuaded to return the magic of the Jamal Trio can continue. This, alas, is the final disc of that unparalleled threesome: Jamal, Fournier and Crosby.

John Hammond



DECIMAS GUAJIRAS

CHANITO ISIDRON - con las Guitarras de Ojeda

CARA "A"

SORDO DEL CAÑON 1ra. SORDO DEL CAÑON 2da. LA VIUDA Y EL COMPADRE FOTOGRAFO FRACASADO NOMBRES CONTRADICTORIOS UN MARIDO DESCONTENTO

CARA "B"

YO NO QUIERO MUJER GORDA LAS COSAS DE MI SUEGRA LA POLIZA DE SEGUROS LA BODA DE TRINO TU RELOJ PASTORA DE YO NO QUIERO MUJER DELGADA

VOL. II











* Cortijo y su Combo * Luis Kalaff

* Gilberto Monroig

* Felipe Rodriguez

* Orlando Contreras * Guaracheros de Oriente



502 LA VOZ INOLVIDABLE DE CHEITO (Cheito Gonzalez) 5506 CELESTE MENDOZA 55508 SONES DE AYER (Miguelito Cuni)

5512 GUARACHEANDO (Las Guorocheras de Oriente)

14 RAUL MARRERO (Creodor de Sin Songre en las Venos) 515 CORTIJO EN NEW YORK (Cortijo y Su Combo)

55516 DECIMAS GUAJIRAS (Chonito Isidrón) VOL. I

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55534 BUENO Y QUE? (Cortijo y Su Combo)

55535 LA VIDA ES UNA CARCAJADA (El Jilguero de Cienfuegos)

55536 LO ULTIMO DE RAMITO 55537 EL DISCO DE ORO GEMA

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55544 JULIA (Aidito Avilés y Los Murcionos)

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55550 SABOR CUBANO (Wilfreda de las Reyes)

55551 POEMAS Y CANCIONES (Corlos Rimox) 55552 DANGER (Rolando LaSerie-Cartija y Su Cambo)

55553 ASI BAILABA PUERTO RICO (Mike Cruz)

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55557 ESCANDALO (Poquitin Soto)

55558 AQUI ESTA FELIPE (Felipe Rodriguez)

55559 LATIN TWIST (Wilfreda de los Reyes) 55560 LILA EN BROADWAY (Lilo Marillo)

55561 MARIO SUAREZ DE VIAJE (Morio Suarez) 55562 QUE TRIO (Los Guarocheros de Oriente)

55563 COSA LINDA (Cuarteta Isidaro Flores) 55564 EL SEPTETO PUERTO RICO

55565 DESFILE MELODICO (Felipe Rodriguez) 55566 KING OF MERENGUE (Jaseita Moteo)

55567 SIMPLEMENTE UNA ILUSION (Gilberto Monroig) 55569 TUYA EN SEPTIEMBRE (Poquitin Soto)

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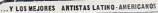
55578 ORLANDO CONTRERAS

55580 A PETICION (Gilberta Monroig)

55589 VEN A BAILAR (Chorolo y su Cambo)

55599 CANCIONES DE SIEMPRE (Gilberto Monroig)





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JAMES

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JAMES MOODY

AMES MOODY is a name I first heard sixteen years ago. I heard him play in that same year in Philadelphia while he was with Dizzy Gillespie's first big band. I was immediately impressed and I still am!! But rightly so because in the interim years he has been very restless and I've always contended that this restlessness is one of the basic ingredients for attaining progress.

During our infrequent meetings he would always express aspirations—he was always trying to perfect this or that. And this is as it should be because if an artist is perfectly satisfied with what he is doing, there is little room for improvement.

What has happened to Moody is what happens to most creative people who continue to grow. It's like boarding an elevator that never stops ascending. The higher one goes or the more progress he makes-the more area he can see or the more he is aware of the vast possibilities of his art. It's a chain reaction from within-discovering and exploring a possibility only reveals another so that one's purpose is always perpetual.

Years ago when I heard Charlie Parker say, "I'm Working on some new things", I was rather surprised because I'd never thought of the "Giants" as having to improve or extend themselves further. But I soon discovered that this is true of all creators of art. What I'm leading up to is this—early in his career Moody was mainly self-taught, and I can truthfully say he has a tremendous amount of innate talent, but as the years went by he became more and more aware of his shortcomings. He also became aware of what had to be done to correct them. Eventually he began to study, concentrating on many areas of formal music. Many people say that since that time he's lost his soul, some say he's lost some or all of his natural abilities and I say-they're all wrong. I consider such statements as being postulatory and can only assume that these people are merely superficial and nearsighted and/or arrogant and incipient because all one has to do is LISTEN-REALLY LISTEN! Does a man become an outcast because he wants to improve himself? I'm sure that the listeners of this album will agree that his soul and natural abilities are extant and better than ever.

This album marks a high point in Moody's career. He, without a doubt, proves himself musically affluent.

This album, too, represents a wonderful marriage of the performance of Moody and the writing of Tom McIntosh.

Mac, as he is called, is a soft-spoken, sincere young man. He is a graduate of the Julliard School of Music but seldom mentions it. In the few years I've known him I've discovered various things that he is striving for in his music. The foremost and most obvious is his predilection for strong melodic lines that actually outline a vertical harmonic structure, theme and development, harmonic color through a selection and blending of instruments according to their individual and over-all timbre and getting away from the now commonplace 32-bar construction with its uninspiring and predictable sequence of

His compositions are always a little unusual and offer the performer a challenge, however; this is always well worth the effort because of the pleasure it affords the performer as well as the listener. The beautiful things he writes don't just happen. They are well planned, constructed and then literally torn apart again and again so that when it is considered a finished product it is as good as he can possibly make it. He has said upon occasion "I Think I write rather slowly", but many have assured him that the end result is the true barometer

About the Music:

Tom McIntosh's "Great Day" the title tune of the album, exhibits a joyous feeling throughout with Moody's personal interjection of himself, and Tom's wonderful feeling for gospel music and jazz and his feeling for orchestral development. Johnny Coles, an extremely sensitive trumpet player, helps to make it even more savory with his lyrical, warm sound and pianist Hank Jones seems to be mellowing more and more-if that's at all possible. At the close of this track I'm sure one would feel the urge to say, "Yes! It's A Great Day

When I first heard "The Search", I told Mac that the opening chord sounded like a giant Boeing 707 taking off. It has an extremely big and majestic sound. The opening of the first chorus is written in 5/4 time which makes an interesting contrast for what is to follow. Seldom do you find a tenor player who plays alto with a true alto sound. Mac utilizes Moody's sound very well by giving him the melody and putting occasional harmo-nizing lines under him. Thad Jones enters with his unmistakable style and sound which leads into a short but inspiring piano solo by his brother, Hank. I might add that bassist Richard Davis maintains that jazz-solo feeling throughout with his clever rhythmic interjections

On "Let's Try" Moody plays a relaxed melody and upon repeating it, he is joined by flutist Hubert Laws and the combined timbre makes it sparkle like a gem. When Moody goes into his solo it's as if a tiger has been unchained-dashing, dancing, dodging, darting, but all with a purpose and a direction. Again, Johnny Coles exemplifies his ability to bring something meaningful into an arrangement through his solos

"One Never Knows" is a beautiful ballad by John Lewis which affords Moody a chance to reveal the warmer side of himself on flute. Guitarist Jim Hall plays an important part on this track. Mac uses him, as well as other instruments, to play little

GREAT DAY

musical gems and add splashes of color. Moody asks his flute to sing-and it doesremarkably well.

"Opalesque" is an original written by Dennis Sandoli. Dennis is a true genius, not only in music but in art and poetry as well. He wrote film scores in Hollywood while still only a young teenager. The feeling on this track is not meant to be one of extended form or development, but rather a workshop feeling wherein the soloists can feel completely free without the periphery of orchestration. Bernie Leighton, piano, Mel Lewis, drums and Richard Davis, bass, make up the rhythm section which help Moody attain this freedom, as do Johnny Coles and Jim Hall.

"Blues Impromptu" was conceived in the mind of Moody. He told Mac the day before the recording session, "I'll do a blues but I don't know what I'm going to play yet, so just write an out chorus to be on the safe side". This idea worked out with excellent results because Moody and Jim build their solos directly into the written, out chorus which makes for a wonderful and effective climax. Richard Davis creates most interesting and unusual bass line.

The introduction to "Malice Toward None" is opened by Richard Davis bowing very beautifully, the melody which is transferred to Jim Hall and by use of a deceptive cadence modulates from that key to a new one as Moody enters on tenor. There is a kind gentleness about this composition and Moody's interpretation of the melody seems to evince pathos especially when the flute joins him. His solo is soulful and sometimes interspersed with double-time figures. This is a well thought out arrangement which allows Moody plenty of room to develop his ideas.

This album could very well be Moody's "epoch" because it definitely represents new development and indicates that he's taking giant steps forward. He's rather short in stature physically but musically he is a giant. After all, a giant is what a man IS-Moody is a GIANT! GREAT DAY!

Benny Golson

Side 1	Time
GREAT DAY	1 ime
(Tom McIntosh: Tomac Music—BMI)	4:00
THE SEARCH (Tom McIntosh: Tomac Music—BMI)	4:35
LET'S TRY (Tom McIntosh: Tomac Music—BMI)	3:40
ONE NEVER KNOWS (John Lewis: Rayven Music—BMI)	4:15
Side 2	Time
OPALES'QUE (Dennis Sandoli: Tomac Music—BMI)	5:00
BLUES IMPROMPTU (James Moody: Tomac Music—BMI)	5:30
MALICE TOWARD NONE (Tom McIntosh: Tomac Music—BMI)	5:20
JAMES MOODY; TENOR SAX, ALTO SAX, AND	
Recorded: A & R Recording Studio, New York City 6/	17 & 18, 1963.
Arrangements: Tom McIntosh	
Cover Painting: Esmond Edwards	

Cover Painting: Esmond Edwards Cover Design: Don Bronstein

Supervision: Esmond Edwards

CHESS PRODUCING CORP. . 2120 SOUTH MICHIGAN AVENUE . CHICAGO 16, ILLINOIS

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KING CURTIS **SWEET SOUL**



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BUFFALO SPRINGFIFI N LAST TIME ARCIIND







KEITH NUNNALLY TOMMY MUSTO Mixes



PRO-A 507, BPM 121

KEITH NUNNALLY - "FREEDOM" - PRO-A 5077 Written by Keith Nunnally and Steve Harvey SIDE A * 1. Underground Club Mix......5:06 ** 3. Album Version......5:56 4. Accapella Mix.....3:05 SIDE B 1. Club Mix with Speech......6:16 2. Dubstrumental......6:11 3. "Drums Of Freedom" Mix.....3:34 4. Club Mix without Speech......6:03 Additional Production and Remix by Tommy Musto for Northcott Productions Remix Engineer: Jim "Bonsai" Caruso Programming: Tommy Musto Keyboards: Peter Daou courtesy of Columbia Records Guitars: Mike Caroccia Recorded at D&D Recording NYC * Additional Production and Remix by Tommy Musto for Northcott Productions * Programming: Tommy Musto * Recording and Mix Engineer: Eddie Sancho ** Produced by Steve Harvey ** Mixed by Alan Meverson ** Engineered by Mark Herman

AD

ILLINOIS JACQUET "GO POWER!"

MONOPHONIC

Side 1



#14818 XCTV-121777

- 1. ON A CLEAR DAY (You Can See Forever) from the Broadway musical production "On a Clear Day You Can See Forever" Words by Alan J. Lerner & Music by Burton Lane Chappell & Co., Inc., ASCAP
- 2. ILLINOIS JACQUET FLIES AGAIN Illinois Jacquet
- Gilbert Music Publishing Co., BMI

 3. ROBBIN'S NEST
 Illinois Jacquet & Sir Charles Thompson
 Atlantic Music Corp., BMI

 LP-773

 PRODUCING CORP. CHICAGO

ILLINOIS JACQUET "GO POWER!"

MONOPHONIC

Side 2



1. WATERMELON MAN Herbie Hancock Hancock Music Co., BMI

2. I WANT A LITTLE GIRL Billy Moll & Murray Mencher Shapiro, Bernstein & Co., Inc., ASCAP

3. PAMELA'S BLUES Illinois Jacquet

Illinois Jacquet
Gilbert Music Publishing Co., BMI

4. JAN
Norman Simmons
John Henry Burton, Ltd., BMI

CHICAGO

PRODUCING CORP.

#14819 XCTV-121778





Cumberland Records

Cumberland Sound Corporation

THE HARRIMAN COMMUNITY OUTH CHOIR

SIDE 1 Hal Duncan



CR HCYC 2046

- 1. I'LL DO HIS WILL

- LCROSSED OVER THAT SEPARATION LINE 3:26

Recorded at Cumberland Recording Co. Oliver Springs Tn. 37840



RIVERSIDE

STEREOPHONIC

Movin' Along:

WES MONTGOMERY

RS 9342



SIDE

- 1. MOVIN' ALONG (5:40)
- 2. TUNE-UP (4:29)
- 3. GHOST OF A CHANCE (5:07)
- 4. SANDU (3:21)

Wes Montgomery, guitar (No.'s 1, 3) and bass guitar (No.'s 2, 4); James Clay, flute (No.'s 1, 2, 4); Victor Feldman, piano; Sam Jones, bass; Louis Hayes, drums.

Los Angeles; October 12, 1960

(RLP 12-9342 A)

BILL GRAUER PRODUCTIONS INC.

NEW YORK CITY

MICROGROOVE



RIVERSIDE

STEREOPHONIC

Movin' Along:

WES MONTGOMERY

RS 9342



SIDE 2

CROGROOVE

- I. BODY AND SOUL (7:18)
- 2. SO DO IT! (6:04)
- 3. SAYS YOU (4:57)

Wes Montgomery, guitar (No.'s 2, 3) and bass guitar (No. 1); James Clay, flute (No. 1) and tenor sax (No. 2); Victor Feldman, piano; Sam Jones, bass; Louis Hayes, drums. Los Angeles; October 12, 1960

(RLP 12-9342 B)

BILL GRAUER PRODUCTIONS INC.

MOODSVILLE

203 S. WARNINGTON AVE., BERGENFIELD, N. J.

LIKE COZY SHIRLEY SCOTT

MVLP 19



MICROGROOVE

1. LIKE COLY
(Interlay Scott/Prestign Music, AMI)
2. LITTLE GIRL BLUE
(Rodgers & Nort)
3. LAURA
(John Mescar/Cavid Rokein)

HIGH FIDELITY

MOODSVILLE

203 S. WASHINGTON AVE. DENGENTIESO, N. J.

LIKE COZY SHIRLEY SCOTT

MVLP 19 SIDE 2



MICHOGROOVE

1. ONCE IN A WHILE (Discrete from) 7. OREO | DO (History Book)

3. MORE THAN YOU KNOW

4. MY BEAUT STOUD STILL

HIGH FIDELITY



SIDE A SKA-03-A

45 RPM

Written, arranged and produced by: C. Johnson Time: 5:04

© 1986

COME LET ME LOVE YOU

(C. Johnson)

Colin (SKA) Johnson

CADESHA

SIDE B SKA-03-B

45 RPM

Written, arranged and produced by:
C. Johnson

C. Johnson Time: 4:05

© 1986

LIVING IN FOREIGN LAND

(C. Johnson)

Colin (SKA) Johnson



HYFSD-016 SIDE A DIST. BY: PENTHOUSE MUSIC 16155 S.W. 117TH AVE. B-22 MIAMI, FL. 33157

MIAMI, FL. 33157 TEL.: (305) 378-2407/378-6770 FAX: (305) 378-2407

GALANG SO

(M. Mackerel)

MAJOR MACKEREL





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VERSION



Produced by

V. Saunders

ਰੂ Digital English

WORLD ENTERPRISE LONDON, N.W. 10



SIDE A DE 005

MUSIC MASTE 817 UTICA AVE. BROOKLYN, N.Y. (718) 342-3569

YOU NEED ME GIRL

TREVOR SPARKS

(2) LOVER A DUB

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Digital English



SIDEA CFR 9054 **45 RPM**

Produced By ANDREW MINOTT

POSITIVE RESPONSE

POSITIVE RESPONSE

1. Radio Mix

2. Club Mix

Ron de Nero)

2. Ron de Nero)



SIDE B CFR 9054 45 RPM

Produced By ANDREW MINOTT

1. Positive & Nasty Dub 2. Double Trouble (Ron de Nero & Daddy Andrew) Daddy Andrew) 1. Positive & Masty Dub (Ron de Nero & Daddy Andrew)



Prod. by: **Dudley Swaby**

(C) (P) 1990

Dist. by: V.P. Records 170-21 Jamaica Ave., Queens, New York Tel: (718) 291-7058

SHE GIMME THE LOVING (D. Swaby/ Tiger)

LADY REESA / TIGER

LADY REESA / TIGER

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Version

Version

Version

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SYLLART RECORDS

SYLLART RECORDS

38779-1

A LOKASSA ET SOUKOUS STARS

NAIROBI NIGHT
(Lokassa)

Syllart Productions

Syllart Productions

Syllart Productions



SYLLART RECORDS

38779-1

B

LOKASSA
ET SOUKOUS STARS

LAGOS NIGHT (Lokassa)
SWEET MOTHER (Nico Mbarga)
CHRISTIANA (Nico Mbarga)
AKI SPECIAL (Nico Mbarga)
AKI SPECIAL (Nico Mbarga)
OH DEATH (Nico Mbarga)
UELLENGA (Nico Mbarga)
OH DEATH (Nico Mbarga)
LAGOS NIGHT (Lokassa)
Syllart Productions

Syllart Productions



Sharradhie

2

SIDE ONE

SHANACHIE 43099

COCOA TEA

Authorized

- 1. HUNTED WANTED
- 2. Low Profile 3. Chilling Out
 - 4. PERFORMANCE EVALUATION
 - 5. MAY DAY, MAY DAY

Shanadhie

SIDE TWO

SHANACHIE 43099

COCOA TEA

Authorized

- 1. ONE AWAY WOMAN
 - 2. GET ROTTEN
- 3. LIKE A LOVE SONG
 - 4. COOLING OUT
 - 5. VERY BEST



PANTA

33.3 RPM STEREO

34.04

3. Instrumental 4:04

3. Instrumental 4:04

3. Instrumental 4:04

4.04

5.6613 65701 0

6 5.6613 65701 0

6 Mixed, and edited by Success Charles of the Company of the Co









JAH RANKS

Produced by: W. Guthrie

JAH

Beeper:

1-917-884-2769

A WINZY RANKS

SIDE A
WR-001

1. I AND I A RASTA

2. ROOTS HOLD ON

2. ROOTS HOLD ON

ALL RICCORDING THE OWNER OF THE RECORDING TO THE RECOR

JAH

Produced by: W. Guthrie

SIDE B

Beeper:

1-917-884-2769 A WINZY RANKS PRODUCTION

1. NO WARRIOR

2. WARNING

2. WARNING

2. WARNING

2. WARNING

2. WARNING

BICHTS RESERVED 174 LSOZ + 20 (505) 032180HL11842 RECORDS DUPLICATION Produced by ·SIDE -A-1 P.KHOURI Time 5:30 C. CALDERON CHRISTMAS "REGGAE" Medley 1.- JINGLE BELLS 2.- SANTA CLAUS IS COMING TO TOWN 3.- WINTER WONDERLAND MIOLATION 4. SILVER BELLS (Copyright control on all songs) Eddie Lovette K&K OF APPLICABLE

RICHTS RESERVED 17V 1502 7 78 (505) RECORDS DUPLICATION IS Produced by: P. KHOUR. SIDE A-2 C. CALDERON Time 6:20 CHRISTMAS "REGGAE" Medley 1.- BLUE CHRISTMAS 2.- HAVE YOURSELF A MERRY CHRISTMAS 3.- SILENT NIGHT K&K RECORDS LOLATION OF 4.- THE CHRISTMAS SONG (Copyright control on all songs) Eddie Lovette APPLICABLE LAWS



45 SPECIAL - SIDE 1

(1) IF I RULE THE WORLD - PAD ANTHONY
(2) A HOW IT RAM SO - RENEGADE & EDDIE MURRAY

E.M. 017 45 RPM



Pub. Jamfrika Records
(EMI)

EXECUTIVE PRODUCER - STAMMA HAUGHTON PRODUCER - EDDIE MURRAY

JAH MIKE MIX

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45 SPECIAL - SIDE 2

(1) RUN COME - ADMIRAL TIBBETT
(2) RAM IT AGAIN - PAD ANTHONY & SHIRLEY B

E.M. 017 45 RPM



Pub. Jamfrika Records (BMI)

EXECUTIVE PRODUCER - STAMMA HAUGHTON PRODUCER - EDDIE MURRAY

JAH MIKE MIX

ALI AIGHTS RESERVED - Unauthorized Copying Prohibited.

Pump Up The Gas Tempest

Produced by: Ant boogie for Boogiemen Entertainment Vocal arrangement by: Alan Blount for A.P.B. Music Mixed by: Robert Goins, Ant Boogie, Alan Blount President: Robert Goins Management: Mariah contact Al (646-294-3485)





Track 3 T.V. 4:16
Track 4 Instrumental 4:16
Track 5 Accapello 3:04

Inc. SIDE B GO1

33 1/3

Publishers: Ice Cream, Cake, Cookies A.S.C.A.P.
Behinde the Sign A.S.C.A.P. P.M. Studio A.S.C.A.P.
Maker of Sound's A.S.C.A.P.
Promotions by Reggie Wells
E-mail Gorecordsinc@optonline.net Tel (718-295-6227)
299 Broadway, New York, New York.
10007 Suite 1800 Bronx Office
355 East 184st Bronx NY,
10458 Suite 828
Taken from the album "Main Issue"

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Pump Up The Gas Tempest

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Management: Mariah contact Al (646-294-3485)





Track 1 Street Vocal's 4:16 Track 2 Radio Version 4:16

Publishers: Ice Cream, Cake, Cookies A.S.C.A.P.
Behinde the Sign A.S.C.A.P. P.M. Studio A.S.C.A.P.
Maker of Sound's A.S.C.A.P.
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299 Broadway, New York, New York.
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10458 Suite 828
Taken from the album "Main Issue"

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Records

SIDE A GO1

33 1/3

FUTTURE

REMINIES

NIT-1191A (BMI/ASCAP)

> THIS SIDE 1. "Vibe"

(RADIO REMIX)

"Code of The Streets"

(RAP MIX)

"When I Need Somebody"

(CLUB REMIX)

4. "Got Me Waiting"

(L.P. MIX)

33 1/3 RPM STEREO

OTHER SIDE

1. Got Me Walting (HIP HOP REMIX)

2. "I Beeped You" (CLUB REMIX)

(ACAPELLA MIX)

a. "Got Me Walding

(INSTRUMENTAL)

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TELEX 4973708WORLDUI

Produced & Arranged by:

MORWELL

SIDE A

WENDIS 3032

DE VOTED TO YOU (Adapted)

KEN BOOTHE & ALTON ELLIS



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TELEX 4973708WORLDUI

Produced a Arranged by:



SIDE B
WENDIS 3032

VERSION

TYPORTED-



Don One Sound Studio 2293 Bedford Avenue Broeklyn, N.Y. 11226 (718) 826-1301

Produced by
Don & Sonia Moodie
Pub.: Don-One
ASCAP

MUSIC: COMPUTER PAUL

SIDE A DO-042 33 1/3 rpm

1. WHERE YOU FINE FORM (3:52)

(Miguel Dwyer)

MAJOR SAM

2. SAD MISTAKE (3:53)

PDLY FAMOUS

3. H O T (
(Patrick Mayne)
TUFFEST





SOUND RECORDING CO

Don One Sound Studio 2293 Bedford Avenue Brooklyn, N. Y. 11226 (718) 826-1301

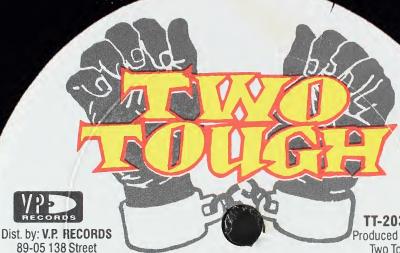
Produced by
Don & Sonia Moodie
Pub.: Don-One
ASCAP

MUSIC: COMPUTER PAUL

SIDE B DO-042 33 1/3 rpm

- 1. IF YOU DID HEAR (4:00)
 (Miguel Dwyer)
 MAJOR SAM
- 2. EVER FRESH (3:55)
 (Patrick Mayne)

 TUFFEST
- 3. WATCH YUH TALK (4:01)
 (Jason Patterson)
 GENERAL KID



Jamaica, NY 11435 Tel: (718) 291-7058 Fax: (718) 658-3573 also VP of Florida

5893 S.W. 21st. Street W. Hollywood, Fl. 33023 Tel: (305) 966-4744

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TT-203A 45rpm Produced by: Mr. Tough for Two Tough Records 545 Eighth Ave., Suite 401 New York, NY 10018 301-468-6706 Fax: 301-468-6809 Spotted Paw Music/BMI

SIXTY SEXY GIRLS

SNAGA PUSS

SNAGA PUSS

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DADDY SCREW

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Produced by Patrick Roberts & Kirk Davis Arranged by "Prince" Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

SIDE A

VPRD-582-A

LADY LOVE

(Adapted)

RICHIE STEPHENS

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SW Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"



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Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-582-AA

SIDE AA

KUTCHIE KUTCHIE

(M. Grant)

NIGGER MIKEY

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FOUR SEASONS LOVER LEROY CIBBON

(P)(C) 1988

Prince Jammys

Pirone: 38880 Distributed by:

Dynamic

Sounds

Produced & Arranged by:

ONE SPLP6

Arranged by: Stealie

Cleavie

FOUR SEASONS LOVER 15 Bell Road,

MISSING YOU

Kgn., 11 THIS MAGIC MOMENT 923-9138,

BUILD UP THE VIBES 923-9168

LOVER'S QUESTION

Made In Jamaica

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FOUR SEASONS LEROY GIBBON

TWO SIDE SPLP6

Arranged by: Stealie &

Cleavie

Made In Jamaica

WHY ARE YOU GOING?

SAMFIE GIRL

SHE'S MY BABY

CUPID

SPREAD OUT

(P)(C) 1988

Produced & Arranged by: **Prince Jammys**

Phone: 38880 Distributed by: Dynamic.

Sounds

15 Bell Road, Kgn., 11 923-9138,

923-9168

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SIDE ONE

Pub. Rims Music, ASCAP. Produced by: I & T Productions Horns Arranged by: Mike Lewis

WANT TO DANCE (Roger Lewis)

GEOGETTE G.G. RUMPH

Records 2125 Opslocks, Jd.



TOP RANKING **PRODUCTION STEREO**

(a. 8/_{VQ}. Phone (305) 6 SIDE TWO

CINCERELLA SYMPHONY

FATMAN RIDDIM SECTION

nking Records 2125 Opelocus

Unauthorized

d Copying is Not

9096-989

THE MIGHTY BUGNA FIRE AND SMOKE 92

A. 1. The Count P.F.H. 2. In the Whole B. 1. The Count P.F.H. (Dub) 2. In the Whole (Dub)

All Music Played and Arranged by: PAT EDWARDS
Lyrics and Melody by: DAVID (The Mighty Bugna) JAMES
Background Vocals: S. CUNNINGHAM and C. WILLIAMS

Produced by: **DAVID JAMES**

Co-producer: B. MARCELLI

Distributed by: D.J. RECORDS IN N.Y.C. (212) 893-7481

D J RECORDS

(1) THE COUNT (P.F.H.) -- 5:20 (2) IN THE HOLE -- 5:35



EMERALD ISLE PRODUCTION

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D J RECORDS

(1) THE COUNT (P.F.H.) (DUB) -- 5:20 (2) IN THE HOLE (DUB) -- 5:35

В-2 '92

EMERALD ISLE PRODUCTION

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Don't Know What We Will Do

(C. Bird)

AYINDE

Featuring "Feddah"

FT-103A

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STEREO SIDE A DISCO 45

WIDE AWAKE IN A DREAM
(WALLACE)

BARRY BIGGS & DEAN FRASER
PRODUCED & ARRANGED BY
BARRY BIGGS
MIXED AT DYNAMIC SOUNDS BY

G. J. CHUNG

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SOUNDS
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CONTROL

STEREO SIDE B DISCO 45

WIDE AWAKE IN A DREAM
(WALLACE)
BARRY BIGGS & DEAN FRASER
PRODUCED & ARRANGED BY
BARRY BIGGS
MIXED AT DYNAMIC SOUNDS BY
G. J. CHUNG

Under Licence by Dynamic Seuros

True music

Loco (Dirty Street)

Instrumental)

Control

Control otoperty of Anthem Recordings Pala 2. Dont Go Loco (Instrumental) **SIDEA** Produced By Sean Chase for Wild Goose Chase Prod. World Global Communications, Inc. W.G.C. Mixed by Sean Chase and Tony Black (Quad) Mastered By Tom Brick at Absolute Audio, Inc. Executive Produced by Saint R. Walker for Anthem True Music, Inc. Distributed By Big Daddy Distribution, Co. 162 North 8th St Kenilworth, NJ 07033 Ph: 908-653-9110 Fax: 908-653-9114

Produced By Sean Chaword Global Control Sharp, Featuring Jah & Chief

Produced By Sean Chaword Global Control Sharp, Featuring Jah & Chief

Produced By Sean Chaword Global Control Sharp, Featuring Jah & Chief Rights Resented

Ph: 908-653-9110 Fax: 908-653-9114



SIDE 2
Dist. By
Studio One
Records
215 - 324-4830



ACKEE RED

MUSIC

COPYING IS STRICTLY PROVIDED



45 DISCO

Backed by Tony Cadogan



Recorded at Kross Studio Mix: Phillip Smart

SIDEA

FR 4221

JULIE ON MY MIND
(Adapted)

WINSTON JONES

VERSION

Produced & Arranged by W. Jones
Dist. by Flames Records
(718) 282-4236



45 DISCO

Backed by Kross Connectin



Recorded at Kross Studio Mix. Kross Studio

RIOGAE

SIDE B

JUL ON MY MIND

FR 4221

WINTON JONES

VERSION

Produced & Arranged by W. Jones
Dist. by Flames Records
(718) 282-4236



MATO GROSO

MISTERY
(Simele Amele Mix) (4.36)

SIDE 2

45 rpm

GEMA
(Blem Countries)

(G. Pegoraro/M. Biondi)
Ed. Mus. Camaleonte

(B. Mus. Camaleonte)

(B. Mus. Camaleonte)

P 1994

MADE IN GERMANY

C.J.C.F. RECORDS

CARL B. MOXIE

Written & Produced by CARL B. MOXIE For Concerned Jamaican Citizens & Friends, Inc.



Mixed & Recorded at Kross Power Station *1 2141 Cortelyou Rd. Brooklyn, N.Y.

© C.B. 1990

45 RPM

SIDE A **CBM-002**

Stereo CRY FREEDOM

Stereo COALING OF THIS RECORDING IS STRICTLY PROMISED

C.J.C.F. **RECORDS**

CARL B. MOXIE

Written & Produced by CARL B. MOXIE For Concerned Jamaican Citizens & Friends, Inc.



Mixed & Recorded at Kross Power Station *1 2141 Cortelyou Rd. Brooklyn, N.Y.

© C.B. 1990 **45 RPM**

SIDE AA CBM-002

YOU ARE A SPECIAL PERSON

YOU ARE A SPECIAL PERSON

OF THIS RECORDING IS STRICTLY PROPRIET.



SIDE A

MR. BISSESSAR
WAYNE Mc DONALD
Music Arranged & Produced By
KENNY PHILLIPS

JERRY



Tassa by All Star Tassa Boys Leader: Maano Jaikaran

SIDE B

COME TOGETHER
WAYNE Mc DONALD

Music Arranged & Produced By KENNY PHILLIPS



Joe Frasien

Produced by Audia Archibald Lloyd Campbell Distributed by V.P. Records 170-21 Jamaica Ave Queens N.Y. 11432 718-291-7058





AS WE LAY

(Larry Troutman - Billy Beck)

MARIE BAINES

PECORDING IS STRICTLY

MARIE BAINES

Joefrasier

Produced by Audia Archibald Lloyd Campbell Distributed by V.P. Records 170-21 Jamaica Ave Queens N.Y. 11432 718-291-7058



LAY ME (Larry Troutman - Billy Beck)

DRUMMER CAT PAUL DRUMMER COPYTHE CONDING IS STRICTLY PROPING IS STRICTLY





Side A
© Pub. '86

STEREO 33½ R.P.M. A&T PROD. -- Featuring --

C. GARNETT

(Saxaphone

CALYPSO BRIGO S. ABRAHAM

Arr. LESTON PAUL
Distributed by F & Z

416 Ocean Ave. Brooklyn, N.Y. 11226

(718) 697-1130



Side B

(i) Pub. '86

STEREO
331/3 R.P.M.
A & T PROD.
-- Featuring -C. GARNETT
(Saxaphone

BEAUTY CALYISO BRIGO S. ABRAHAM

Arr. LESTON PAUL
Distributed by F & Z
416 Ocean Ave. Brooklyn, N.Y. 11226
(7B) 693-1130



Froduced by Gyasi Addae

45 RPM



Distributed by Gyasi Enterprise Brooklyn, NY 11203 Phone: 718-856-3053

GA-070-A

© P Gyasi Music 1989

EMOTION (Adapted)

SONIA ALLEYNE
VERSION
COMPUTER PAUL

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Produced by Gyasi Addae

45 RPM

Distributed by Gyasi Enterprise Brooklyn, NY 11203 Phone: 718-856-3053

GA-070-B

© @ Gyasi Music 1989

EMOTION ACAPPELLA MIX SONIA ALLEYNE

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Executive Producer CORNER STONE Produced By STEVE BYFIELD Dist. By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432

VPRD-246 A

GOT TO BE CAREFUL

(T. TUFF)
TONY TUFF



Executive i rouncer CORNER STONE Produced By STEVE BYFIELD Dist. By V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432

VPRD-246-B

VERSION



207 SIDE A



DISCO 45 RPM

THE LOOK OF LOVE

(A. Davis)

Tony Scott & The Gorganites

Produced by Mr. & Mrs. Al Davis and K. Bedford

Dist. by Keeling Record World 190 W. 135th Street New York, New York (212) 281-0967



207 SIDE B



DISCO 45 RPM

SWEET, SWEET, SWEET

Tony Scott & The Gorganites

Produced by Mr. & Mrs. Al Davis and K. Bedford

Dist. by Keeling Record World 190 W. 135th Street New York, New York (212) 281-0967

JAM DOWN

HONDTIONIAC

JAM DOWN 27 Finney Lane Stamford, CT 06902 Side A



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ROMOTIONIAL

ARLENE HERVIN PORTER

P H. Porter



Jah Life :

Produced by Hyman Wright

SIDE A. (UGLY MAN & H. WRIGHT) JLM001A

Prod. by: HYMAN WRIGHT & PERCY CHIN

Pub.by: JAH LIFE MUSIC

Dist. by: Life Time (305) 624-1245

Jah Life ((718) 469-4800

Kenyon (305) 883-5665

UN LITHORIZED COPPING

Jah Life L

Produced by: Hyman Wright

SIDE B.

VERSION COMPUTER PAUL

JLM001B

Recorded at: BRAVEL STUDIO IN BROOKLYN'
Prod. by: HYMAN WRIGHT & PERCY CHIN

UMAUTHOWIZED COPYRING IS PROPRIET



REEPER

R.B.M.

GIRL OF MY PLEASURE

GIRL OF MY PLEASURE

ADMIRAL BAILEY

ADMIRAL BAILEY

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Exec. Producer: R.B.M.

YOU OWN THE MAN

MAJOR SAN

MAJOR SAN

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Copylight reserved.



DISCO 45

SIDE A

Produced by Edgar Whyte

Made in Jamaica

- (P) 1987
- (C) 1987

Distributed by: VP Records, 170-03 Jamaica Ave, Queens N.Y. 11432 U.S.A. Tel: (212) 291-7058

THAT GIRL
JOHN HOLT

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DISCO 45

SIDE B

Produced by Edgar Whyte

Made in Jamaica

- (P) 1987
- (C) 1987

Distributed by: VP Records, 170–03 Jamaica Ave, Queens N.Y., 11432 U.S.A.

Tel: (212) 291-7058

VERSION

ALL RIGHTS RESERVED



JESSY DIXON And The CHICAGO COMMUNITY CHOIR

1. WALK ON
2. IT'S ALRIGHT WITH ME
3. I LOVE THE LORD
4. FATHER I STRETCH MY HAND
TO THEE



3099-B

STEREO

JESSY DIXON And The CHICAGO COMMUNITY CHOIR

- 1. THE IMPOSSIBLE DREAM
- 2. MUST JESUS BEAR THE CROSS ALONE
 - 4. HAVE YOU GOT GOOD RELIGION
 - 5. I CAN'T SEE MYSELF WITHOUT THE LORD



TAA

YOUR GOOD DEEDS THE DIXIE HUMMINGBIRDS

SIDE 1



PL 144 (PL 144 A)

- 1. YOUR GOOD DEEDS (I. Tucker) Lion Publishing Co. Inc. (BMI)
- 2. YOU OUGHT TO HAVE BEEN THERE (J. Walker)
 Lion Publishing Co. Inc. (BMI)
- 3. WHAT ARE YOU DOING FOR YOUR SOUL (I. Tucker)
 Lion Publishing Co. Inc. (BMI)
- 4. DOING ALL THE GOOD I CAN (J. Walker)
 Lion Publishing Co. Inc. (BMI)
- 5. GOD IS GOOD (I. Tucker)
 Lion Publishing Co. Inc. (BMI)



TAV

YOUR GOOD DEEDS THE DIXIE HUMMINGBIRDS

SIDE 2
STEREO



PL 144 B)

- 1. AM I BORN TO DIE (Traditional)
- 2. WORKING FOR MY CROWN (I. Tucker)
 Lion Publishing Co. Inc. (BMI)
- 3. CONFIDENTIAL GOD (I. Tucker) Lion Publishing Co. Inc. (BMI)
- 4. ONLY JESUS (J. Walker) Lion Publishing Co. Inc. (BMI)
- 5. SOMEONE IS WAITING (J. Walker)
 Lion Publishing Co. Inc. (BMI)

RECORDS ON BREAKABLE.

SAVOY MG-14333-A

STEREO

James Cleveland Presents

1. THANK YOU JESUS FOR MY JOURNEY

- 2. ALL GOD'S CHILDREN
 - 3. TIS SO SWEET
- 4. I CAN'T TURN AROUND

MICROGROOM PLAYING

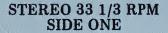
RECORDS ON BREAKABLE 33140 SAVOY MG-14333-B STEREO James Cleveland Presents MICROGROOM LONG 1. OUR GOD 2. BE STILL MY SOUL THOU THINKEST LORD OF ME 4. I'M RUNNING FOR MY LIFE P1974 Savoy Record Co., Inc. PLAYING

"LIVE"

(Cleophus Robinson)

(P) 1981 AVI Records, Inc. 1981 AVI Record Dist. Corp. All Rights Reserved





AVI-50022 Produced By: Shannon Williams

1. STRANGE THINGS HAPPENING 5:03 (R. Tharpe) Mills Music 2. I LOOKED DOWN THE LINE 5:37

Arr. (Sister Rosetta Tharpe)
3. HOW I GOT OVER 5:55
(C. Ward) Andrea Music (SESAC)

"LIVE"

(Cleophus Robinson)

(P) 1981 AVI Records, Inc. 1981 AVI Record Dist. Corp. All Rights Reserved





STEREO 33 1/3 RPM SIDE TWO

AVI-50022 Produced By: Shannon Williams

- 1. BECAUSE HE LIVES 5:29 (Gaither) Gaither Music 2. DIDN'T IT RAIN 5:10
- **GRÁNDMA'S HANDS 3:29**
- (B. Withers) Interior Music (BMI)
 4. I CAN PRAY 4:50
 (C. Robinson) Paul & Shad Music

RECORDS MG-12171 MG-12171-B THE JAZZ MESSENGERS MICROGROOM LONG 1. UGH! 2. MIRAGE REFLECTIONS OF BUHAINIA PLAYING



BLUES ON TOP OF BLUES B. B. KING

BLS-6011-A Side 1



331/3 RPM STEREO

1.	HEARTBREAKER	2:33
2.	LOSING FAITH IN YOU	2:55
3.	DANCE WITH ME	3:05
4.	THAT'S WRONG LITTLE MAMA	2:45
5.	HAVING MY SAY	2:35
6.	I'M NOT WANTED ANYMORE	2:23

All Composed by: B. B. King
Published by: Pamco/LZMC-BMI
Published by: Pam All Composed by: B. B. King





... IS WHERE IT'S AT! RECORDS

BLUES ON TOP OF BLUES B. B. KING

BLS-6011-B Side 2



331/3 RPM STEREO

ı.	WORRIED DREAM	2:4/
2.	PAYING THE COST TO BE THE BOSS	2:35
3.	UNTIL I FOUND YOU	2:25
\$.	I'M GONNA DO WHAT THEY DO TO ME	3;00
5,	RAINING IN MY HEART	2:26

All Composed by: B. B. King
Published by: Pamco/LZMC-BMI
Published by: Pamco/LZMC-BMI All Composed by: B. B. King

Words **Wanting**

曲婉婷我为你歌唱



Side A 331/3 RPM

- 1. Time, My Friend 2. 爱的海洋 Love Ocean
- 3. 阳光下的我们 Us Under The Sunshine
- 4 STHU 5. Joker Needs Laughter Too



Words **Wanting**

曲婉婷我为你歌唱



Side B 33 RPM

- 1. 我为你歌唱 When It's Lonely 2. Sing For You
- 3. Love Struck Me Down
- 4. My Little Friend 5. Exit This Way







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Bluebird The Two Side A

DM023 - Big Mountain Resistance 33RPM





Side B

















WITH DEVILS AMONGST US ALL TK111

trustkill

TORTO YEX DEZTRUCTION STILLAVERUE ZOUTH

A Privatier Of Our Idea Fong to Apollogize LUV I: The Tealing One More Turiday www.tekgerenactification.com

transsolar Records 👨

15.05 17.05

D

F***U Doga Marning | Can I Wait | Tonite CHRON TURBINE FOR YOU! THIS ISS peterwalkee

CHRON TURBINE THIS OVER = THISIS

fingered Minatude roots



JOE'S **BLUES** JOHNNY HODGES/ WILD BILL DAVIS

V/8617 A

1. JOE'S BLUES-6:03 (Davis) Strethen Music-BMI

- 2. I'LL WALK ALONE-4:23 (Styne-Cahn) Mayfair Music-ASCAP
- 3. HARMONY IN HARLEM-3:30 (Ellington-Hodges-Mills) American Academy of Music-ASCAP
- 4. WARM VALLEY-4:27 (Ellington) Robbins Music-ASCAP

W/8617 A

(65-V6-122)

RECORDS A ONISION OF METRO-GOLDWYN-MAYER, INC. - Made In U.S. P.

JOE'S BLUES JOHNNY HODGES/ WILD BILL DAVIS

V/8617 B

1. WILD BILL BLUES-5:10 (Hodges) Tempo Music-BMI

2. SOMEBODY LOVES ME-4:55 (Gershwin-DeSylva-MacDonald) New World Music/ Ross Jungnickel—ASCAP

- 3. SOLITUDE—6:00 (El/ington-DeLange-Mills) Amer. Academy of Music/ Scarsdale Music-ASCAP
- 4. CLEMENTINE-3:10 (Strayhorn) Tempo Music-BMI

REAL (65-VG-123)

(65-VG-123)

(65-VG-123)

(65-VG-123)

(65-VG-123)

(65-VG-123)



CANTED PRIJOTO RECORDS. INC. NEW YORK 19. M. Y. MADELLIJO.



THE SHADOW OF YOUR SMILE

5. ALL

5. ALL

6. ALL

7. MADE IN OR THE SHADOW OF YORK 19. M. T. MADE IN OR THE SHADOW OF YORK 19. M. T. MADE IN OR THE SHADOW OF YORK 19. M. T. MADE IN OR THE SHADOW OF YORK 19. M. T. MADE IN OR THE SHADOW OF YORK 19. M. T. MADE IN OR THE SHADOW OF YORK 19. M. T. MADE IN OR THE SHADOW OF THE SH

STEREO Phonic



THE SWINGERS!

ZOOT SIMS, tenor; RUSS FREEMAN, piano; FREDDIE GREEN, guitar; *JIM HALL, guitar; ED JONES, bass; SONNY PAYNE, drums.

SIDE 1



(A-3058)

- 1. AIREGIN (Hendricks-Rollins)
- 2. BABE'S BLUES (Hendricks-Weston)
- 3. *DARK CLOUD (Hendricks-Weston)
- 4. JACKIE
- (Ross-Grey)
 5. SWINGIN' TILL THE GIRLS COME HOME
 (Hendricks-Pettiford)

High Fidelity Recording

STEREO Thome

33½ RPM Microgroove

STEREO Phonic

WORLD PACIFIC RECORDS



THE SWINGERS! DAVE LAMBERT - JON HENDRICKS - ANNIE ROSS

ZOOT SIMS, tenor; RUSS FREEMAN, piano; FREDDIE GREEN, guitar; *JIM HALL, guitar; ED JONES, bass; SONNY PAYNE, drums.

SIDE 2



(B-3058)

- 1. FOUR
- (Hendricks-Davis)
 2. LITTLE NILES
- (Hendricks-Weston)
- 3. WHERE
- (Hendricks-Weston)
 4. *NOW'S THE TIME
- 4. "NOW'S THE TIME (Hendricks-Parker)
- 5. LOVE MAKES THE WORLD GO 'ROUND (Jon Hendricks)

High Fidelity Recording

STEREO Phonic

33½ RPM Microgroove

SIGFED PACIFIC JAZZ

LITTLE BIRD SUITE/DICK GROVE ORCHESTRA

SIDE 1



ST-74

- 1. NIGHTHAWK 2:35 (Dick Grove)
- 2. BIRD OF PARADAISO -- 8:18 (Dick Grove)
- 3. MOSCA ESPANOLA 5:00 (Dick Grove)

All material published by PJLA PUBL. CO./ASCAP

(A-4056)

FACIFIC JAZZ

LITTLE BIRD SUITE/DICK GROVE ORCHESTRA

SIDE 2



ST-74

- 1. LITTLE BIRD 2:15 (Grove-Jolly-Wolfe)
- 2. CANTO DE ORIOLE 6:05 (Dick Grove)
- 3. **DOODAD** 2:25 (Dick Grove)
- 4. CIRCLET 4:59 (Dick Grove)

All material published by PJLA PUBL. CO./ASCAP

(except "Little Bird"/Wolfe-Mills Music/ASCAP)

(B-4056









GEMA
Side 1

Original Motion Picture Score

HANG 'EM HIGH

HANG 'EM HIGH - 2:56

RACHEL (Love Theme) 3:00

TUMBLE WAS 60 And Conducted by

Dominic Frontiere

Composed And Conducted by

Dominic Frontiere

Suntanual (Manerday may 1 aluny) funding the suntanual forms of the sun





GEMA
Side 2

Original Motion Picture Score

HANG 'EM HIGH

RACHEL (Love Theme), 2:34

HANG 'EM HIGH (Reprise) 2:02

IT'S NO DEAL - 3:25

THEY TOOK ME - 3:00

HANG 'EM HIGH - 2:56

Composed And Conducted by

Dominic Frontiere

Composed And Conducted by

Dominic Frontiere

Stunyajunan (June 1993 may 1811 may 1



ARISTA

ARISTA'S JANUARY R & B BEST BETS

ALS 05

	ALO 00	עב ו
	(ALS 05 SA) 331	/3 RPM
9.1	977 Arista Records, Inc. For Pro	motion Only.
3		Ip Reserved by
	Sala	Records, Inc., Is Unlawful.
1.	Jack and Jill - RAYDIO	(3:29)
1	from the Ip AB 4163	
2.	Is This A Love Thing - RAYDIO	(4:00)
	from the Ip AB 4163	4
3.	What It is - GARNET MIMMS	(3:36)
	from the Ip AB 4153	/
4.	Johnny Porter - GARNET MIMMS	(3:49)
_	from the Ip AB 4153	(0.00)
5.	How's Your Love Life - EDDIE KENDRICKS	(3:30)
	from the Ip AB 4170	(4.00)
6.	Ain't No Smoke Without Fire - EDDIE KENDRIC	KS (4:08)
	from the Ip AB 4170	

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ARISTA

ARISTA'S JANUARY R & B BEST BETS

ALS 05 (ALS 05 SB) (P) 1977 Arista Records, Inc.



SIDE 2
33 1/3 RPM
For Promotion Only,
Ownership Reserved by
Arista Records, Inc.,
Sale is Unlawful.

1.	Pack Up Your Bags - HARVEY MASON	(3:29)
2	from the Ip AB 4157 What's Goin' On - HARVEY MASON	(5:00)
1	from the Ip AB 4157	1
3.	Straight From The Gate - HEADHUNTERS	(5:30)
4.	from the Ip AB 4146 Got To Give It Up - PHAROAH SANDERS from the Ip AB 4161	(3:28)
5.	Answer Me My Love - PHAROAH SANDERS from the Ip AB 4161	(2:54)

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AHMAD JAMAL AT THE BLACKHAWK



Side 1 N08Y-1753



#11834 STEREO

1. I'LL TAKE ROMANCE Oakland & Hammerstein - Bourne, Inc., ASCAP MY FUNNY VALENTINE Rodgers & Hart - Chappell, ASCAP 2. LIKE SOMEONE IN LOVE Van Heusen & Burke Burke & Van Heusen, Inc., ASCAP

3. FALLING ...
Rodgers & Hart - Chappell & Co., AD

4. THE BEST THING FOR YOU

Irving Berlin-Berlin Music Corp., ASCAP

1 PS-703 Rodgers & Hart - Chappell & Co., ASCAP

CHESS PRODUCING CORP. CHICAGO.

AHMAD JAMAL AT THE BLACKHAWK



Side 2 N08Y-1754



#11835 STEREO

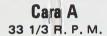
1. APRIL IN PARIS Harburg & Duke - Harms, Inc., ASCAP 2. THE SECOND TIME AROUND Van Heusen & Kahn - Miller Music Corp., ASCAF 3. TWO DIFFERENT WORLDS Frisch & Wayne - Princess Music Corp., ASCAP

4. NIGHT MIST BLUES LPS-703

CHESS PRODUCING CORP. CHICAGO.



RLP-55554



DECIMAS GUAJIRAS CHANITO ISIDRON Y LAS GUITARRAS DE OJEDA

1-SORDO DEL CAÑON 1ra.
2-SORDO DEL CAÑON 2da.
3-LA VIUDA Y EL COMPADRE
4-FOTOGRAFO FRACASÁDO
5-NOMBRES CONTRADICTORIOS
6-UN MARIDO DESCONTENTO



RLP-55554



Cara B 33 1/3 R. P. M.

DECIMAS GUAJIRAS CHANITO ISIDRON Y LAS GUITARRAS DE OJEDA

1-YO NO QUIERO MUJER GORDA

2-LAS COSAS DE MI SUEGRA

3-LA POLIZA DE SEGUROS

4-LA BODA DE TRINO

5-TU RELOJ PASTORA

6-YO NO QUIERO MUJER DELGADA

JAMES MOODY "GREAT DAY"



Side 1 PR4S-5616



#12761 STEREO

1. GREAT DAY McIntosh/Kayak Music, Inc., BMI 2. THE SEARCH McIntosh/Tomac Music, BMI 3. LET'S TRY McIntosh/Kayak Music, Inc., BMI 4. ONE NEVER KNOWS LPS-725

LPS-725

CHESS PRODUCING CORP. CHICAGO.

JAMES MOODY "GREAT DAY"



Side 2 PR4S-5617



#12762 STEREO

1. OPALES' QUE Sandole/Tomac Music, BMI

2. BLUES IMPROMPTU Moody/Tomac Music, BMI

3. MALICE TOWARD NONE McIntosh/Hendricks Music, ASCAP

TARG. BL LPS-725

CHESS PRODUCING CORP. CHICAGO.



LEATHER

33 1/3 RPM

STEREO



A SIDE

WALKING

12" VERSION/4:35 **INSTRUMENTAL/5:41**

(Ernie Youngblood) Velvet Voice Music, Inc., ASCAP ST-DM-57217/57218-SP Velvet Voice Music, Inc.

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AWARNER COMMUNICATOR AND AWARNER COMMUNICATOR Produced by John Cherry for Velvet Voice Music, Inc. © 1989 Atlantic Recording Corp. All Rights Reserved.





DMD 1356

LEATHER

33 1/3 RPM

STEREO



B SIDE

WALKING

12" VOCAL/6:16

12" VOCAL (ALT)/6:05

(Ernie Youngblood) Velvet Voice Music, Inc., ASCAP ST-DM-57219/57220-SP

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AWARNER COMMUNICATIONS

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AWARNER COMMUNICATIONS

AWARNER C



Shocking Vibes

Produced by Patrick Roberts & Kirk Davis Arranged by "Prince"



@1990

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-586-A

SIDE A

SEA OF LOVE

(Adapted)

JUNIE RANKS & JOHN MOUSE

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Sy Shocking Vibes

Produced by Patrick Roberts & Kirk Dayje Arrange



WISSU

Distributed by V.P. RECORDS 170-21 Jamaica Ave. Jamaica, N.Y. 11432 Tel.: (718) 291-7058

VPRD-586-AA

SIDE AA

MI NAH EASE UP (Adapted) JOHN MOUSE

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PROMOTIONAL ONLY - SPECIAL FOR RADIO

JAGL Side A



Time: 5:59

Tools Prayer Music, Inc., Bert Reid Music (BMI)
Amber Pass Music, Inc., Fresh Ideas (ASCAP)

DENROY MORGAN

Produced by Bert Reid for Bert Reid Productions, Inc.

1982, Becket Records, Inc.

1989, Becket Records, Inc.

1980, Becket Records, Inc.

1980, Becket Records, Inc.



PROMOTIONAL ONLY - SPECIAL FOR RADIO

JAGL Side B



Time: 5:59

HAPPY FEELING (Inst.)

Fools Prayer Music, Inc./Bert Reid Music (BMI)

Amber Pass Music, Inc. / Fresh Ideas (ASCAP)

DENROY MORGAN

Produced by Bert Reid for Bert Reid Productions, Inc.

(A) 1982 Becket Records, Inc.

1900 Becket Records, Inc.

STEREO

EXCERPTS FROM LP 33-256

BUFFALO SPRINGFIELD

"LAST TIME AROUND"

ATCO

SIDE ONE LS-ST 124

PROMOTIONAL RECORD
FOR RECORD DEPARTMENT IN-STORE PLAY

STEREO

EXCERPTS FROM LP 33-247

KING CURTIS

"SWEET SOUL"

ATCO



PROMOTIONAL RECORD
FOR RECORD DEPARTMENT IN-STORE PLAY



BIGG DOOM featuring the CLIPSE

SIDE A

P.O. Box 4535 Philadelphia, PA 19131 215.548.6330 215.222.3668

- 1. Ball Game (Radio) 3:51
- 2. Ball Game (Street) 3:51
- 3. Ball Game (Instrumental) 2:48
- 4. Ball Game (Acappella) 3:47



BIGG DOOM featuring the CLIPSE

SIDE B

P.O. Box 4535 Philadelphia, PA 19131 215.548.6330 215.222.3668

- 1. Get Em Outta Here (Radio) 3:42
- 2. Get Em Outta Here (Street) 3:42
- 3. Get Em Outta Here (Instrumental) 2:32

SPIVEY RECORDS

NAZENE

TSC 1992 Soca Embassy Distributed by NAZENE Also SPIVEY RECORDS 328 W. 125th Street New York, NY 10027 (212) 348-2273 (212) 663-5706



SIDE A DT 1132 33 1/3 RPM STEREO

- 1. Party Crashers (VOCAL)
- 2. Party Crashers (VERSION)

Written and Produced by NAZENE Arranged by NAZENE & Kenrick Georges Executive Producer: E. Hunte

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.

SPIVEY RECORDS

NAZENE

TSC 1992 Soca Embassy Distributed by NAZENE Also SPIVEY RECORDS 328 W. 125th Street New York, NY 10027 (212) 348-2273 (212) 663-5706



SIDE B DT 1132 33 1/3 RPM STEREO

- 1. Bassman in Controll (VOCAL)
- 2. Bassman in Controll (VERSION)

Written and Produced by NAZENE Arranged by NAZENE & Kenrick Georges Executive Producer: E. Hunte

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS.



Featuring new remixes by

Jermaine Dupri

Saukrates Buckwild

"Humpty" Vission

PRO-A-8834







FISHBONE

33 1/3 RPM STEREO

© 1991 Sony Music Entertainment Inc.



CAS 3082 xss 03082A

Time: 4:17

SUNLESS SATURDAY

-K. Jones- Produced by Fishbone and David Kahne/Mixed by Michael Brauer/Publishers: Bouillabaisse Music/ Music Corporation of America, Inc. (BMI)

DEMONSTRATION NOT FOR SALE

PANTON VIGNOS COS LAS INC.



FISHBONE

33 1/3 RPM STEREO

1991 Sony Music Entertainment Inc.



CAS 3082 xss 03082B

1. FISHY SWA SKA* 4:27
2. UNDERSTAND ME** 4:04

*-K. Jones-A. Moore-**W. Kibby- *Produced by Fishbone
Mixed by Niko Bolas/**Produced by Fishbone/Mixed by
Byron West/From the Columbia Records Release "The
Reality of My Surroundings" (46142)/Publishers:
Bouillabaisse Music/Music Corporation

of America, Inc. (BMI)
DEMONSTRATION
NOT FOR SALE

COLUMBIA, APETRADEMARKS OF CBS INC.

THRILL SEAKER

Producer Mark Perry Phone: 923-0437

PO1

Pub. & Dist. Thrill Seaker Rec.

Mix Dr. Marshall

SWEET EXTASY KERSEEN

ALL RIGHTS RESERVED

THRILL

Producer Mark Perry Phone: 923-0437 # PO1

Pub. & Dist. Thrill Seaker Rec. Mix Dr. Marshall

SWEET EXTASY VERSION

ALL RIGHTS RESERVED



Side A

1. Funky Mix 5:32

2. Freestyle Mix 5:32

3. ACC Mix 2:10

Now that I found you (T. Garcia, E. Molina, D. Rodriguez, Rivers C. Velasauez)

For booking all High Power recording artists, contact Mic-A-Tac Management

(212) 645-9767 ext. 3.

Produced, arranged, mixed, engineered and edited by the Legendary "Dr. Tony Garcia" and Elvin Molina. Published by Tony Garcia Music/Molina Music/ Hit & Hold Music (ASCAP)



Dr. Tony Garcia Benturing Jennifer

©® 1996 High Power Records Mr.

Side AA

- 1. Set Off That Precious Love 4:01
- 2. Funky Mix 4:01
- 3. Freestyle Mix 4:01

Precious Love

(T. Garcia, E. Molina, D. Rodriguez, C. Velasquez) Rivers

For booking all High Power recording artists. contact Mic-A-Tac Management (212) 645-9767 ext. 3.



Produced, arranged, mixed, engineered and edited by the Legendary "Dr. Tony Garcia" and Elvin Molina.

Published by Tony Garcia Music/Molina Music/ Hit & Hold Music (ASCAP)



BRASS CONSTRUCTION



SPRO-9125

S99318

NEVER HAD A GIRL (Album Version)

(from the forthcoming LP "RENEGADES" ST-12327) Produced & Arranged by Randy Muller

> 33-1/3 RPM NOT FOR SALE

P. 1984 Capitol Records, Inc.



BRASS CONSTRUCTION



SPRO-9126

NEVER HAD A GIRL (Single Version)

(from the forthcoming LP "RENEGADES" ST-12327)

33-1/3 RPM NOT FOR SALE

PRIZED DUPLICATION IS A VIOLAT

COKE PIPE

(D. Jones)



Exec. Producer: D. McGhie Producers: H. Barnes D. Jones

PETER METRO

D.J.-002-A—DISCO 45

Dist. by Stereo Muzik Int.
766 Burke Ave.
Bx, NY 10467
212-405-1100
212-405-1101

This Record Is Prichibited By Federal Law and Subject to Civilian Record Is Prichibited By Federal Law and Subject To Civilian Record Is Prichibited By Federal Law and Subject To Civilian Record Is Prichibited By Federal Law And Subject To Civilian Record Is Prichibited By Federal Law And Subject To Civilian Record Is Prichibited By Federal Law And Subject To Civilian Record Is Prichibited By Federal Law And Subject To Civilian Record Is Prichibited By Federal Law And Subject To Civilian Record Is Prichibited By Federal Law And Subjec



Exec. Producer: D. McGhie Producers: H. Barnes D. Jones

VERSION

D.J.-002-B—DISCO 45

Dist. by Stereo Muzik Int.
766 Burke Ave.
Bx, NY 10467
212-405-1100
212-405-1101

This Record Is Priohibited By Federal Law and Subject to Cities and Subje



Dist. by: KEITH'S RECO3DS 1394 St. Johns

> Brooklyn, 11213 Ph. (212) 772-902

PLEASE STOP YOUR LYING
(ERROL DUNKLEY)

JOY WHITE & RONNIE DAVIS

SPIDER MAN

ANTMAS MIUSIE PRUDUCED EY LA CAMBBELL

VERSION

BIG BEAT

ROBIN S.

"FROM NOW ON"



MANAGEMENT

STEREO 33 1/3 RPM



PR 8170 A SIDE

IT MUST BE LOVE BEEN SO LONG

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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ROBIN S.

ENT BLACKWED FR "FROM NOW ON"



STEREO 33 1/3 RPM



PR 8170 B SIDE

YOU KNOW HOW TO LOVE ME MIDNIGHT THERE IS A NEED

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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ROBIN S.

"FROM NOW ON"



STEREO 33 1/3 RPM

KENT BLACKWEL



PR 8170 C SIDE

GIVIN' U ALL THAT I'VE GOT SHINE ON ME IT'S NOT ENOUGH

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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BIG BEAT

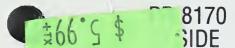
ROBIN S.

KENT BEACKWEEFER

"FROM NOW ON"



STEREO 33 1/3 RPM



24 HOL 86°57° 7 ALL I DO WE'RE IN THIS TOGETHER

Executive Producers: Craig Kallman, Rich Christina & Lloyd Harrell

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EDDIE MONEY

331/3 RPM STEREO @ 1983 CBS Inc.



AS 1821 XSS 169588 Time: 5:53

CLUB MICHELLE

-E. Money - R. Carter - M. Froom - R.C. Burton-

Taken From The Columbia Lp: "WHERE'S THE PARTY?" FC 38862

Publisher: Cashola Music (BMI)/Wyoming Flesh Publishing/Pending (ASCAP)

Produced by Tom Dowd* and Eddie Money *Tom Dowd for Tom Dowd Productions Mixed by John "Jellybean" Benitez Engineered by Michael Hutchinson

EMOTOD TO MARCAS





EDDIE MONEY

331/3 RPM STEREO © 1983 CBS Inc.



AS 1821 XSS 169576 Time: 4:04

CLUB MICHELLE

-E. Money - R. Carter - M₁ Froom - R.C. Burton-Taken From The Columbia Lp: "WHERE'S THE PARTY?" FC 38862

Publisher: Cashola Music (BMI)/Wyoming Flesh Publishing/Pending (ASCAP)

Produced by Tom Dowd* and Eddie Money
*Tom Dowd for Tom Dowd Productions
Mixed by John "Jellybean" Benitez
Engineered by
Michael Hutchinson



LISA

JUMP SHOUT
ROCKET TO YOUR HEART

BOYS TOWN GANG



DISCO KICKS





Arranged and Produced by
BILL CAMPBELL
Published by
B & B MUSIC

SIDE A STEREO CBNDIS 004



BILL CAMPBELL

MARKET BY
WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklyn, N.Y. 11203
Tel. (212) 282-7709

Arranged and Produced by BILL CAMPBELL Published by B & B MUSIC

SIDE B STEREO CBNDIS 004



INSTRUMENTAL

(B. CAMPBELL)

BILL CAMPBELL

MARKET BY
WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklya, N.Y. 11203
Tel. (212) 282-7705

Arranged and Produced by
B. CAMPBELL
for BILL CAMPBELL PRODUCTION
Published by
B & B MUSIC

SIDE A STEREO CBNDIS 005



SINCERELY

(B. CAMPBELL - A. CAMPBELL)

BILL CAMPBELL

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WORLD ENTERPRISE RECORD DISTRIBUTERS
4905 Church Avenue, Brooklyn, N.Y. 11203
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INSTRUMENTAL

(B. CAMPBELL - A. CAMPBELL)

BILL CAMPBELL

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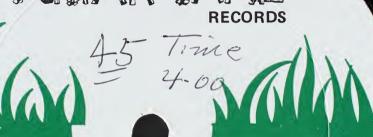
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PROD. BY TY & I JAM. SOUNDS

Part 2 COPTING PORUS PREFORMANCE, Fatman Redim Section

W-Z-F=



SUGAR
CANE
RECORDS 76 15 M A

NAKE IT WITH YOUR LOVE
RECORDING IS STRICT

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ROBBIE MYCHALS

SPRO 79117 SIDE 1

Ø © 1990 Alpha International Record Co. PROMOTIONAL USE ONLY

ONE MILE FROM PARADISE

EXTENDED VERSION (5:25)

SINGLE VERSION (3:42)* **Produced by Bruce Weeden**

and Mike Forte Mixed by Bruce Weeden Mixed by Bruce Weeden

*Mixed by Mike Tarsia and Bruce Weeden
Written by Stacey Harcum
Peijo Music (BMI)
Bernard Music (BMI)

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ROBBIE MYCHALS

SPRO 79118

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INSTRUMENTAL (5:22)

and Mike Forte Mixed by Bruce Weeden

Manufactured AND DISTRIBUTED BY ALPHA INTERNATIONAL RECORDS



SIDE A **BB-26**

Produced by Frank Nickle Recorded & Mixed at **Bravel Recording Studio** 19 Cooper St.

Brooklyn, N.Y. 11207 Tel.: (718) 574-5779

Recording Engineer: Computer Paul

Distributed by Bravel Records 1247 Atlantic Avenue Brooklyn, N.Y. 11216 Tel.: (718) 857-2648

© P 1990

Mix. Eng: Scientist SISTER CAROL

COME BACK TO THE DANCE HALL

(Sister Carol) All Musical Arrangements by Computer Paul Arranged by Sister Carol



SIDE B BB-26

Probaced by Frank Nickle Recorded a Mixed at Bravel Recording Studio 19 Cooper St.

Brooklyn, N.Y. 11207 Tel.: (718) 574-5779

Recording Engineer:

Scientist

Distributed by Bravel Records 1247 Atlantic Avenue Brooklyn, N.Y. 11216 Tel.: (718) 857–2648

© P 1990

DUB VERSION

Special Scientific Mix by Scientist

FREEDOM KEITH MUNNALLY

A Side

Underground 5:06

Under Dub 6:44

Album

Accapalia

RO-A 5077

FREEDOM

KEITH NUNNALLY

8 Side

Club Mix 6:18

Dubstrumental 6:11

Drums 3:34

Club No 5, 6:03

PRO-A 5077



CANADA X89-5722 SIMMER DOWN

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SIME







DISCO 45

Troubled World Dennis Brown

STATE

Distributed by Crystal Records

& A. Carr

4238 White Plains Road

Bronx, N.Y. 10466

(212) 324-4121

SIDE A R.D.E.-T001



GUILTY

(G. Issaacs)

GREGORY ISAACS

Music: PROGRESSIVE ALL STARS

PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROPERTY.

Distributed by Crystal Records

& A. Carr

4238 White Plains Road

Bronx, N. Y. 10466

(212) 324—4121 Produced by Eric Bubbles Arranged by D. Howard SIDE AA Music Progressive All Stars R.D.E.-T002 FLING (D. Lizzard) DADDY LIZZARD CMAUTHORIZED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROPERTY.



(Gringo / P. Mckenzie)

GRINGO

Produced by P. Smart & H. Walker Recorded at HC & F Studio For Tan-Yah Records Music: (718)720-0808 P. McKenzie ®©Ken Tyre Publishing SIDE A Denis De Menace **ASCAP** TY-082 Wrong Move Eng.: P. Smart H. Walker Digital B. 5244-71282-1



(D. Jarvis / P. Mckenzie)

BAJJA JEDD

Recorded at HC & F Studio Music: P. McK enzie SIDE AA Denis De Menace TY-082 Wrong Move Eng.: P. Smart H. Walker Digital B.

Produced by P. Smart & H. Walker For Tan-Yah Records (718)720-0808 ®©Ken Tyre Publishing **ASCAP**



Collector's Series



1750 30th St. #222 Boulder, CO 80301 (719) 630-1452 FAX (303) 449-1938

RECORDS

"Music That Makes Your HEART SMILE!"

Holly Oas

SP-9403

BMG Music Publishing Canada Inc. (SOCAN)

SIDE: A



STEREO
33¹/₃ RPM

GIVE ME LOVE

(Vincent Degiorgio)

1. Tom Moulton's Euphoric Dance Mix

7:56 -128 BPM

2. Tom Moulton's Rapture Radio Edit

3:59-128 BPM

Produced, Arranged, & Mixed by Vincent Degiorgio & Mike Schell for Chapter 2 Productions - Toronto! @© 1994 Chapter 2 Productions

"A VINCE DEGIORGIO MIX"

Mastered by Tom Moulton

RANDALL KRANDALL Pro-Motions

@1994 SPINNER RECORDS USA!

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Collector's Series



1750 30th St. #222 Boulder, CO 80301 (719) 630-1452 FAX (303) 449-1938

RECORDS

"Music That Makes Your HEART SMILE!"

PANORAMA

SP-9402

EMI Songs Musikverlag (GEMA) EMI April Music (ASCAP)

SIDE: ONE

FEATURING FLAINE JARVIS

STEREO
33¹/₃ RPM

THE POWER OF LYVE

(G. Mende, C. DeRouge, J. Rush, M.S. Applegate)

1. Tom Moulton's Beyond Ecstasy Remix

10:40 -134 BPM

2. Tom Moulton's Beyond Ecstasy Radio Mix

4:40-134 BPM

Produced, Arranged, & Mixed by Vincent Degiorgio & Mike Schell for Chapter 2 Productions - Toronto! @© 1994 Chapter 2 Productions Additional Production by Tom Moulton with Steve Skinner at Nervous Music - N.Y.

"A TOM MOULTON MIX"

Mastered by Tom Moulton

RANDALL KRANDALL Pro-Motions
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